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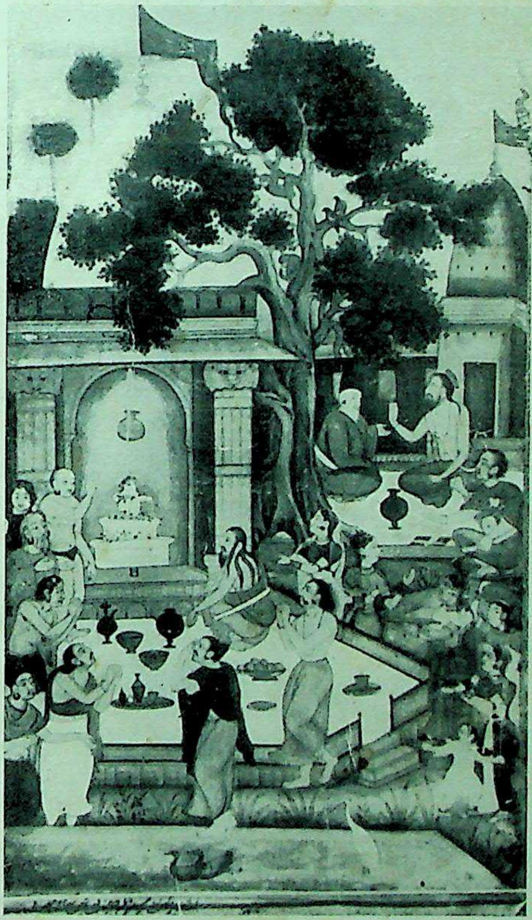

CHOSEN BY WILLIAM COHN
INTRODUCTION BY
J. V. S. WILKINSON

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INDIA SOCIETY LONDON
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ILLUSTRATIONS OF INDIAN ART

IN February, 1910, a number of leading British artists and art critics sent a letter to *The Times* containing a warm testimony to the qualities and achievements of the art of India, which had recently been attacked. The writers affirmed their belief that this art at its best was, in fact, a " lofty and adequate expression of the religious emotion of the people and of their deepest thoughts on the subject of the divine," and that it deserved to be regarded with admiration and reverence. That same year the India Society—now the Royal India Society—was founded with the object of promoting a better understanding of India's contribution to thought, literature, and particularly the fine arts.

Among the early members were Sir Thomas Arnold, Ananda Coomaraswamy, Walter Crane, William Rothenstein, E. B. Havell, Lawrence Binyon and T. W. Rolleston (Hon. Secretary).

In the last thirty-seven years, during which a great archæological service has brought to light countless unsuspected treasures of antiquity, the Society on its part has in its Journal, INDIAN ART AND LETTERS, published a large number of illustrated articles on every aspect of Indian culture, ancient and modern, and the holding of the first great Indian Art Exhibition at Burlington House seemed a fitting occasion for collecting some of the photographs and issuing them as a book, with as much text as would indicate, in outline, the main features of Indian art history. The brief summary that follows is not accordingly intended for specialists in any particular branch.

For the selection of the plates the Society have to thank Dr. W. Cohn, to whose wide knowledge and taste the book will owe whatever success it may achieve. He has made a special point of including a number of architectural subjects. It is impossible, of course, for architecture to be transported, like smaller works of art, and shown in exhibitions; yet, though sculpture is the Indian art par excellence, it is in architecture that the national genius has shown its most unquestionable originality, and much of the greatest Indian sculpture was produced in connection with, indeed as a part of, architecture. The whole field, naturally, has not been covered; some sacrifices have had to be made. Only a few examples, for instance, have been given of the ancient and later painting; but the plates will, it is hoped, provide a fair conspectus of the Indian achievement in the major arts through the ages.

The pattern of Indian art history is irregular and involved in its details, but the main outlines are easily distinguishable. A more or less continuous tradition can, in fact, be traced, with several clearly marked divisions, through two thousand years, from about the second century B.C., but recent discoveries have disclosed a much earlier civilization widely different from that of later times. Again, in the twelfth century, with the Muhammedan invasions, an entirely fresh tradition was introduced from the North: for five hundred years India was the meeting place of two radically dissimilar systems, both already highly developed, which, confronting each other and often mingling on the same ground, resulted, in architecture and painting alike, in some interesting new developments.

The still somewhat mysterious so-called Indus Valley civilization, which actually stretched at least as far as the East Punjab, flourished in the third millennium B.C. Its very existence was till recent years unknown. It had attained an advanced standard of living, with large cities, containing well-built houses of masonry. The discoveries include variegated pottery with black paintings on red, a number of engraved seals or tablets of steatite or ivory, often depicting with realistic power beasts peculiar to India, such as the humped ox and elephant,

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as well as some sensitive figures in stone and terra-cotta. Some of the figurines are altogether different in character from the other objects, and seem to embody an almost Hellenic approach in representation (Plates I and II).

The precise relationship of this civilization with that of the contemporary world of Mesopotamia, and, again, its dim affinities with that of the Mauryan art of some two thousand years later, are still undecided.

The material culture of the Vedic Aryan invaders, who began to arrive in India about 2000 B.C., was far less highly developed. Living in houses of mud or wood, they seem to have left the crafts, masonry, painting, jewellery, etc., to the despised races whom they had conquered.

The Mauryan period (322 to 184 B.C.), and especially the reign of Asoka, which covered the middle years of the third century, was marked by the adoption of Buddhism, and the spread of the doctrines of this faith and of Jainism—both essentially heretical movements in their origin. The sandstone Asokan columns, eight of which still exist, inscribed with the edicts of Buddhist law, with their polished bell capitals and lion, bull, or elephant carvings, represent, it is thought, a modification by Indian indigenous skill of Achæmenid models, combining the impressive dignity of Persia with the intimate feeling for animal character which all Indian art displays. The workmanship is sure and finished; the celebrated Sarnath lion capital, and the bull capital from Rampurva, are brilliant examples of combined conventionalism and naturalism, well adapted to the purpose of the pillars. They can hold their own among the greatest artistic conceptions of Asia. The Mauryan figure carving, on the other hand, contrasting with this splendid style, is stiff and primitive, though by no means devoid of strength and occasional marks of sensibility.

The Buddhist art of the second century B.C. reveals a delightful unfolding of Indian sculptural genius. In the carved reliefs of the gateway and railings of the *stupa* (relic mound) at Bharhut, and the great Sanchi *stupa* gateways are the finest surviving achievement sof the age. Many of the subjects of the bas-reliefs are connected with the story of the life of Buddha, and there are also numbers of single figures. The human figures at Bharhut are still somewhat archaic, the Buddha is never represented except by symbols, but the animal subjects are free, full of life, movement and humour.

The sculpture of Sanchi, a hundred years and more later, cut in deeper relief, is far more advanced for the most part—notably that on the gateways of the great *stupa*; some of it is extraordinarily mature, and is, indeed, as Sir John Marshall remarks, clearly the work of a creative genius. In this happy, pagan, story-telling art, the incidents being interpreted in the circumstances of the contemporary life of village and forest, there is nothing hieratic. Buddhism has taken under its ægis the whole range of the popular lore of the soil, with its tree and snake worship, its nymphs and godlings and familiar animals. Central Asian figures are sometimes used as decorative elements (Plate VIIA).

To this age also, or perhaps rather later, belong the early rock-hewn edifices at Bhaja, Nasik, Karli (Western India) and elsewhere. The *chaityas* or assembly halls, with their great horseshoe windows, are closely modelled on earlier wooden structures, and the rock edifices bear traces of their origin, though caverned with immense labour out of the solid stone. The typical *chaitya*, with its barrel-vaulted roof, nave and side aisles, and great columns, with the shrine at the apsidal end, is very close in appearance to a Christian church. Both *chaityas* and *viharas* (monasteries) were at first only scantily adorned with sculpture, but some of the dignified façades have fine carving.

There were important developments in the first three centuries of the Christian era. Mathura, under the Kushan dynasty, had become a leading cultural and commercial centre.

Sculpture in the round became common, and was largely exported. It was here that Indian iconography was created, and here, it is claimed, the Buddha image, one of the great creative inspirations of the world, which was to have a far-reaching effect on the arts of China, Java, and Cambodia, was evolved, with its distinguishing marks of the skull protuberance, the long arms, the long-lobed ears, and so forth, and the conventional expressive gestures, signifying meditation, benediction, etc. What is known as Mathura art is very varied; it often admitted naturalistic and worldly, sensuous types and subjects, sometimes of a bacchanalian character, and the Hellenistic element is very prominent (Plates III, IV, VIA).

Meanwhile, in the North, direct foreign influences resulted in the formation in the Province of Gandhara, embracing part of Afghanistan and the North-West Frontier Province, of a hybrid Græco-Buddhist, or rather Roman-Buddhist, art of a distinctive type. Gandhara sculpture, usually in grey slate, influenced Mathura, as in the stylized drapery, but had little lasting effect on India, though some scholars think that it was here rather than at Mathura that the traditional Buddha type originated. There is much varied work in terra-cotta, some of it of real beauty. Plate V is a vivid illustration of the juxtaposition of Western and Indian types.

In the second and third centuries the lands of the Andhra dynasty of the Deccan were further removed from, though not entirely untouched by, foreign artistic currents. The Amaravati *stupa*, of which many precious relics adorn the main staircase of the British Museum, must, when complete, have displayed a marvellous gallery of the ancient picture art in its last days, forming a link between antiquity and the medieval style. Together with sculpture in the round were numerous circular bas-relief medallions and friezes. They vary in merit, but the best are full of subtle drama and movement. The compositions are crowded, but are often admirably conceived. The lightness of touch and elegance of the roundels give them a distinctive character, a peculiar grace, never quite reached again (Plate VIB). Buddha is represented sometimes as a human prince, sometimes still by symbols.

By the fifth century, in the classical period in art as in literature, under the great Gupta dynasty, sculpture may be said to have reached its zenith. The canons of scholastic theory had now asserted their mastery, and had found in the clarity of a defined iconography a new restful refinement, characterized by poise, settled gravity, and a profound intellectual quality. The elaborate ornament is at the same time in the finest taste. Some of the expressive Buddha images embody to perfection the serenity of a contemplative creed. Naturalism is not abandoned, but is subjected to an idealistic conception of appearances. Almost equally noble figures were also produced in bronze or copper.

The rock-cut temples of South India (Ajanta, Ellora, Badami) are not only of the greatest architectural interest, but being profusely adorned with sculpture, and in the case of the first two with paintings, they preserve many of the chief monuments of the art of the fifth to the eighth centuries (Plate VIIIA). Ajanta is romantically situated by the River Vagha in Hyderabad State. Its twenty-six caves were constructed over a long period of years. The medieval structures include great Buddhist assembly halls and monasteries. Many of the fifth, sixth and seventh century mural paintings with which they were originally furnished still remain, though greatly damaged. Executed in a tempera process, the best of them (for they are unequal in quality) are of extreme beauty and technical skill. With those of the Bagh caves (seventh century), they are almost the only surviving examples of the painting of antiquity. Their subjects are generally illustrations of Buddhist tales. They abound in animal and decorative motives, but their chief excellence is in the figures, human and divine, in a great variety of groups and postures. It is a naturalistic, intimate art, at the same time replete with dignity and religious feeling. The female figures especially are often masterpieces of expressive grace. These paintings are clearly the culmination of centuries of experiment and practice (Plate XXVI). Nothing now survives to rival Ajanta and Bagh, and for nearly a thousand years practically no examples of Indian painting are known, though it is clear from literature that the art was extensively practised. The loss of all relics is due no doubt partly to wilful destruction and partly to the Indian climate, which would be especially severe on cloth or palm-leaves, the usual material for other than wall paintings.

The gradual reassertion of Brahman supremacy through the first eight centuries of our era had important consequences, changing the whole character of Indian art. A great mythology, embodied in the Puranic literature, with its tales of gods and heroes, by degrees took the place of the earlier, simpler Buddhist lore. Buddhism itself changed its character, and with it its sculptural language, adopting a whole pantheon of Bodhisattvas and their female counterparts, before the Buddhist faith was ultimately extinguished—or almost so. A new elaborate iconography accordingly came into being, hieratic indeed, but accepted with its symbolism by all, and allowing infinite scope for originality. The deities were differentiated by their " vehicles "—that is, the animals on which they were borne, and by many symbols (the conch, the thunderbolt, and so on)—to hold which extra limbs were provided.

European taste took long before it could be reconciled to these many-armed and many-headed medieval deities, regarding the anatomically impossible as æsthetically offensive—an objection which might equally be made to the centaurs of Greece and the angels of Christian art, to say nothing of the Sphinx. A less shallow criticism objected that Indian medieval sculpture attempted something over-ambitious in trying to embody metaphysical conceptions in terms of form (Plate IXA). Few critics nowadays would deny the grandeur and force of the sculptural masterpieces of Elephanta, Ellora, Aurangabad and Badami, of much Chola and Pallava art—at Mavallapuram, for instance—or of the later Orissa work at Konarak. The extremes of dynamic stress and dramatic movement, of brooding thought and repose, and of Botticellian grace are all exemplified many times, though, of course, it is not only the masterpieces that time has spared. Now, as ever, the irreplaceable forms of the minor figures, spirits of woods and streams, the products of popular legend, attend and even overwhelm the greater. There is nothing more alluring in all Indian art than the Nagas and Naginis, the Gandharvas and Apsarases that, as Sir William Rothenstein expresses it, " play like flames about the walls and roofs of which they form a part." For it is true to say that the sculpture of the medieval period merged into, and indeed shaped the character of the architecture to an extent unknown elsewhere in the world. Of the frequently prominent erotic element, all that need be said is that it is associated with that sex-symbolism under which physical union reflects the blending of the individual with the universal principle, though a more primitive phallic element, and no doubt mere wantonness, probably contributed to it. Some of this sculpture is of great beauty (Plates VIIB, VIII, IX, X, XI, XII, XIII).

The ornament, reaching its most profuse in the twelfth and thirteenth century Hoysala temples in Mysore, is often criticized as excessive, however much its extreme elaboration and the immense labour which it must have entailed compel one's wonder. The detail of the animal friezes and many separate motives, however, are less open to criticism. The tendency to teeming excess often displayed is not, of course, to all tastes, but it is wise to remember that bareness and bleakness have not always been regarded as the most important qualities in art (Plates XVI, XVII, XIX).

Among the separate statues, the Southern India Saivite bronzes of the eleventh century and later require special mention. Constructed by the *cire-perdue* process from wax models, they were meant for shrines and processional use. The most famous subject is the Śiva Natarāja, in which the god crushes the spirit of evil in his symbolic planetary dance (Plates

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XXI, XXII), but there are also a number of statuettes of Saivite saints, imbued with a spirit of warm humanity, with some actual portraits. Many of these are closely limited by conventional rules, but they often have great charm and rhythmic elegance.

The rock-hewn temple halls ceased to be built by about A.D. 700, and the finest "Hindu" architecture dates from somewhat earlier, continuing till the thirteenth century. Two main types of Hindu temple are generally distinguished, the "Southern" and the "Northern." The "Southern" type was at first monolithic, reaching its climax in the magnificent and elaborate Kailāśa temple at Ellora, executed in the eighth century. It is entirely carved out from the rock of a sloping hillside from above, and stands in a courtyard open to the sky, and it is richly sculptured with the figures of the whole pantheon. The later "Southern" temples are distinguished by their pyramidal towers, divided into distinct storeys, built over the shrines: the great oblong gateways of the courtyards are sometimes of impressive grandeur. The "Northern" ribbed tower (Śikhara) is curvilinear, somewhat in the shape of a corn-cob, and is usually crowned with a great circular capstone, and the tower and porch are often profusely sculptured (Plate XV). One theory of the origin of this peculiar tower is that it was developed from the Buddhist *stupa*, but its unusual shape is based on the corbel construction of projecting courses of masonry, which Hindu artists preferred to the true arch, known to them, however, from Gupta times.

Of the "Northern" temples, some of the most remarkable are in Orissa, extending over many centuries. The most renowned is the partly ruined "Black Pagoda" Temple of the Sun (thirteenth century). The earlier but sometimes more elaborate Khujaraho temples in Bundelkhand are hardly less powerfully conceived. The Kandarya Mahadev temple especially, with its massed towers, is magnificently designed. Some of these impressive medieval temples have been very highly praised for their grandeur and the beauty of their detail, though the profusion of ornament and the complexity of the horizontal subdivisions may bewilder unaccustomed eyes (Plates XVI to XVIII, XXIII to XXV).

There is no space here for more than a brief mention of the Jain temples, as at Palitana and Mount Abu, the Abu temples, of the eleventh and thirteenth centuries, being unique for their extraordinarily intricate and delicate ivory carving—as wonderful, as jeweller's work applied to architecture, as anything in the West (Plate XX). The Rajput and other Hindu rulers, meanwhile, were responsible for much secular building. Many of their palaces, often of red sandstone, still stand in surroundings little changed by time. Man Singh's palace at Gwalior and the old city of Amber are among the most visited sites in all India.

The period of Muslim rule, beginning from the end of the twelfth century, lasted for more than five hundred years, and North India and the Deccan contain many striking memorials, sacred and profane, reflecting the taste and enthusiasm for building of the various rulers. The architecture of Islam, perfectly embodying, as it does, the dignity and clarity of the faith, is its supreme artistic achievement, as sculpture is that of Buddhist and Hindu India (Plates XXXIII, XXXIV, XXXVII). Partly for the reason that figure sculpture was abhorrent to Islam, the ornament—and Islamic ornament is the subtlest in the world—is usually flat surface decoration: the lavish sculptural features of the Hindu temple could never be admitted indiscriminately to obscure the clear lines of Muhammedan building. The contrast was fundamental. Nevertheless the early Muhammedan rulers, employing, as they were forced to do, Indian craftsmen, incorporated many "Hindu" elements in buildings which were fundamentally Persian in character (Plate XXXVII). They strike the eye everywhere in the walls and colonnades made up to Mughal times, and can be traced in the domes, the cusped arches, the characteristic "kiosks," and in brackets and other details, while such ornamental motives as the vase and lotus, with other floral forms, were taken over wholesale. The early

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Ajmer mosques were directly inspired by Hindu and Jain temple construction, and the grand minaret known as the Qutb Minar, near Delhi (thirteenth century), though of Persian type, seems to be the work of Hindu artificers (Plate XXXIVA). Though the nobly severe Delhi architecture of the Tughlak rulers shows no blending, other fourteenth-century work, East and West, contains many Hindu traditional features, as do the fifteenth-century Jaunpur mosques in the United Provinces. Some of these buildings incorporate actual fragments from Hindu temples. It is significant that the mosque which some good judges consider the most beautiful in all India, the mid-fifteenth-century Jami mosque at Ahmadabad, is mainly " Hindu " in its details, and in Gujarat generally the union of styles is seen at its happiest.

The stone and marble architecture of the Mughal period (1526-1707) is on the whole more Persian, at least more definitely Islamic in character, than that of the earlier Muhammedan dynasties. Most of the chief buildings at or near the capitals were erected by Akbar (1556-1605), Jahangir (1605-27), and Shah Jahan (1627-58). They have a wide range, from the wonderful deserted capital of Fathpur Sikri, with its many Hindu elements, and the sheer strangeness of Akbar's polychrome, terraced tomb at Sikandra, to the elaborate marble elegancies and *pietra dura* work of Shah Jahan's reign. Taste varies and fashions change; even the design and disposition of the Taj Mahal have not escaped adverse criticism, but few unbiased judges would withhold admiration from the Buland Darwaza—the great gateway at Fathpur Sikri (Plate XXXV)—or Shah Jahan's marble Pearl Mosque.

The best, stylistically, of the numerous sixteenth and seventeenth century buildings of the independent Deccani kingdom of Bijapur is perhaps the solid imposing Jāmi Masjid, but the ornate " Ibrahim Rauza " (Plate XXXVI) is perhaps the most characteristic of this style, and the Gol Gumbaz, the tomb of Muhammed Adil Shah (1636-60) is unquestionably the most remarkable on account of its great dome, 178 ft. high, the second largest dome in the world, designed with extraordinary original skill by an unknown architect (Plate XXXIX).

" In India," wrote Robert Byron, " Islam appears, like everything else, uniquely and exclusively Indian. In a sense it is so; for neither man nor institution can meet that overpowering environment without a change of identity." The observation, though too sweeping, is essentially true, and not only of architecture, nor of Islam.

The early Mughal Emperors were enthusiastic patrons of paintings, Humāyūn (1530-56) introducing Persian masters, under whose tuition the ancient talent of the Indian painters, thus apprenticed to the refined technique of Safavi court art, was revived. Akbar (1556-1605) took the greatest interest in their work. The artists, who were recruited from far and wide, were employed at first mainly on the illustration of manuscript books of Persian classics, on chronicles, and on epics and other works translated from the Sanskrit (Plates XXVIII, XXIX); but a brilliant portrait art developed early, reaching its climax under the Emperors Jahāngīr and Shāh Jahān in numerous delicate portraits, mostly profiles, of the notables of the court, sometimes of great psychological power (Plate XXX). European pictures, which the early Emperors deeply admired, were copied, and Western example greatly affected the character of miniature work, modifying its two-dimensional character and inspiring some exquisite landscape backgrounds. The Mughal painters excelled also in animal subjects, and had scope for this talent both in the illustration of fables and in separate bird and animal studies. Much of their work, both in line and colour, especially in the early decades of the seventeenth century, is masterly.

Mughal painting at its most typical is eclectic, but it always retained many elements neither Persian nor Western, but Indian, and Indian features reasserted themselves more and more in the eighteenth century, when, with the withdrawal of Imperial support, the painters sought other patrons, and their art took a wider scope, notably in the provincial courts of

Rajputana and Central India. Painting as a whole, however, showed increasing formalism, and there was little sign of real originality by the time of the fresh wave of European influence ushered in by the British conquests.

Meanwhile, a different, distinctly indigenous, style of painting, allied to the village art practised at all times on the walls of temples and houses, sprang up at the end of the sixteenth century under the Hindu rulers. Painting in manuscripts, at first on palm-leaves, must be of considerable antiquity, and in the East of India and Nepal some examples of eleventh-century illustrations have survived, bearing traces of their descent from Ajanta; while in the West, Jain and other illustrated manuscripts must have been produced in large numbers before the fifteenth century: many of that century and later still exist. Their style is curiously conventionalized, but the paintings have vigour and decidedly decorative qualities (Plate XXVII). The typical seventeenth-century "Rajput" or "Hindu" miniature is different in character, but is connected with Jain art. It was inspired mainly by the wave of emotional Vaishnavism which had begun to sweep over much of India several centuries earlier. It was often considerably influenced by the Mughal style (Plate XXXI).

Two main divisions of "Rajput" painting are usually distinguished, the one form being practised in the States of the plains of Rajputana and Central India, and the other, usually known as "pahārī" or "hill" painting, being fostered at the courts of the Punjab Hill States. The two are closely allied in their early stages, and both are distinguished by their emphatic rhythm, bold line and bright colours. Many of these productions are connected with the Krishna legend, the god's and Rādhā's love, and his exploits with the maidens of Braj, or with personified illustrations of the musical modes. There is also much portraiture, of a more monumental character than in Mughal painting. In their later developments the two styles diverged, that of the plains often merging into a kind of provincial Mughal style, while in the hills a very different school had sprung up by the end of the eighteenth century. "Kangra" painting—as it is often called from the name of the State where it flourished most abundantly—is touched with Mughal features, but it has peculiar charm, shy or playful, and an individual character in its graceful line and soft colours, which is displayed in many drawings of religious and semi-religious subjects, as well as in pastoral scenes of village life and in portraiture (Plate XXXII). It lasted into quite modern times, growing mannerisms never quite nullifying its attractiveness and poetic quality. Many of its characteristics are continued in the nineteenth-century painting of the Panjab.

Indian painting of today is touched by Western modern schools, but some of the most respected figures are, at the same time, seeking inspiration in the timeless folk-art of the villages.

The Royal India Society in 1934 arranged the first all-India Exhibition of Modern Indian Art, and the presentation of the work of contemporary Indian artists has become a regular feature of the Society's activities.

THE ROYAL INDIA SOCIETY

ART AND LETTERS

PATRON: HER MAJESTY QUEEN MARY

THE Society was founded in the year 1910 by a small body of scholars, artists and men of letters with the object of promoting in the West and in India a better appreciation and understanding of the cultures of India, both past and present, mainly from the point of view of the Arts. It holds itself entirely aloof from political controversy, and seeks to unite everyone whom its influence can reach in the study and admiration of all that is beautiful and noble in the field of Indian cultural achievement, whether found in India or in those countries which have been influenced by, or have influenced, India.

In 1944 the work accomplished by the Society, and the prestige thereby gained, received official recognition by the grant of the title "Royal." With this encouragement, and with the loyal co-operation of its members, it is the intention of the Royal India Society to multiply and to extend its activities, for, to quote words spoken by his Late Majesty King George V., "the ancient history and art of India are of unique interest in the history of human endeavour."

The work of the Society consists in the main of lectures, the publication twice a year of its journal "INDIAN ART AND LETTERS," and the issue annually of a book or books, especially written for the Society. The lectures are given at frequent intervals. They are given by leading British, Indian or Continental authorities, are usually illustrated by films or slides, and are followed by discussions. The proceedings, together with additional articles from the Society's correspondents abroad, and book reviews, are published in the journal. This scholarly production is excellently illustrated, and enables members who cannot attend meetings and lectures to keep in touch with the work of the Society. Contact is maintained with the Archæological Survey of India, and accounts of the latest discoveries are included.

Other activities of the Society include the holding of exhibitions, organised visits to both public and private collections, and the formation of groups of members to study special aspects of India's varied artistic achievement.

The Annual Subscription is £1 11s. 6d., payable on election, and on January 1st of each succeeding year. Members elected after July 1st pay half this amount for the current year. The Life Subscription is £12 12s. Members are entitled to attend lectures and meetings, and to bring guests. They receive, post free, the annual volumes and the issues of "INDIAN ART AND LETTERS."

THE ROYAL INDIA SOCIETY
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- T. P. Tunnard-Moore
- Mrs. Villiers-Stuart
- J. V. S. Wilkinson
- L. F. Rushbrook Williams, C.B.E.
- Miss Sunday Wilshin
- Lieut.-Colonel J. S. Yule, O.B.E.

Bankers:
Lloyds Bank Ltd.,
40 Victoria Street,
London, S.W.1

Auditors:
Messrs. Rushton, Osborne & Co.
(Chartered Accountants)

Hon. Treasurer:
Sir Frank H. Brown, C.I.E.

Hon. Secretary:
Frederick Richter, O.B.E., M.A.

Telephone: Abbey 2161

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APPLICATION FOR MEMBERSHIP

To THE HON. SECRETARY,
THE ROYAL INDIA SOCIETY,
3 VICTORIA STREET, LONDON, S.W.1.

SIR,

I desire to become {an Ordinary Member / a Life Member} of THE ROYAL INDIA SOCIETY, and shall be glad if you will bring my name before the Committee at their next Meeting.

Name and full designation, as it should appear in the List of Members ....

Full permanent address ....

Date ....

My temporary address until .... is :

....

Members are invited to pay their subscriptions by means of the Society's Banker's Form. Cheques should be made payable to "The Royal India Society" and crossed "Lloyds Bank."

I enclose my subscription for {Life Membership, £12 12s. 0d. / Ordinary „ £1 11s. 6d.}

BANKER'S FORM

.... 194

*Messrs.** ....

Address ....

Please pay to THE ROYAL INDIA SOCIETY'S ACCOUNT *at* LLOYDS BANK LTD., 40 VICTORIA STREET, LONDON, S.W. 1, *my Annual Subscription of One and a half Guineas now, and on the* 1st *of January every succeeding year unless otherwise ordered.*

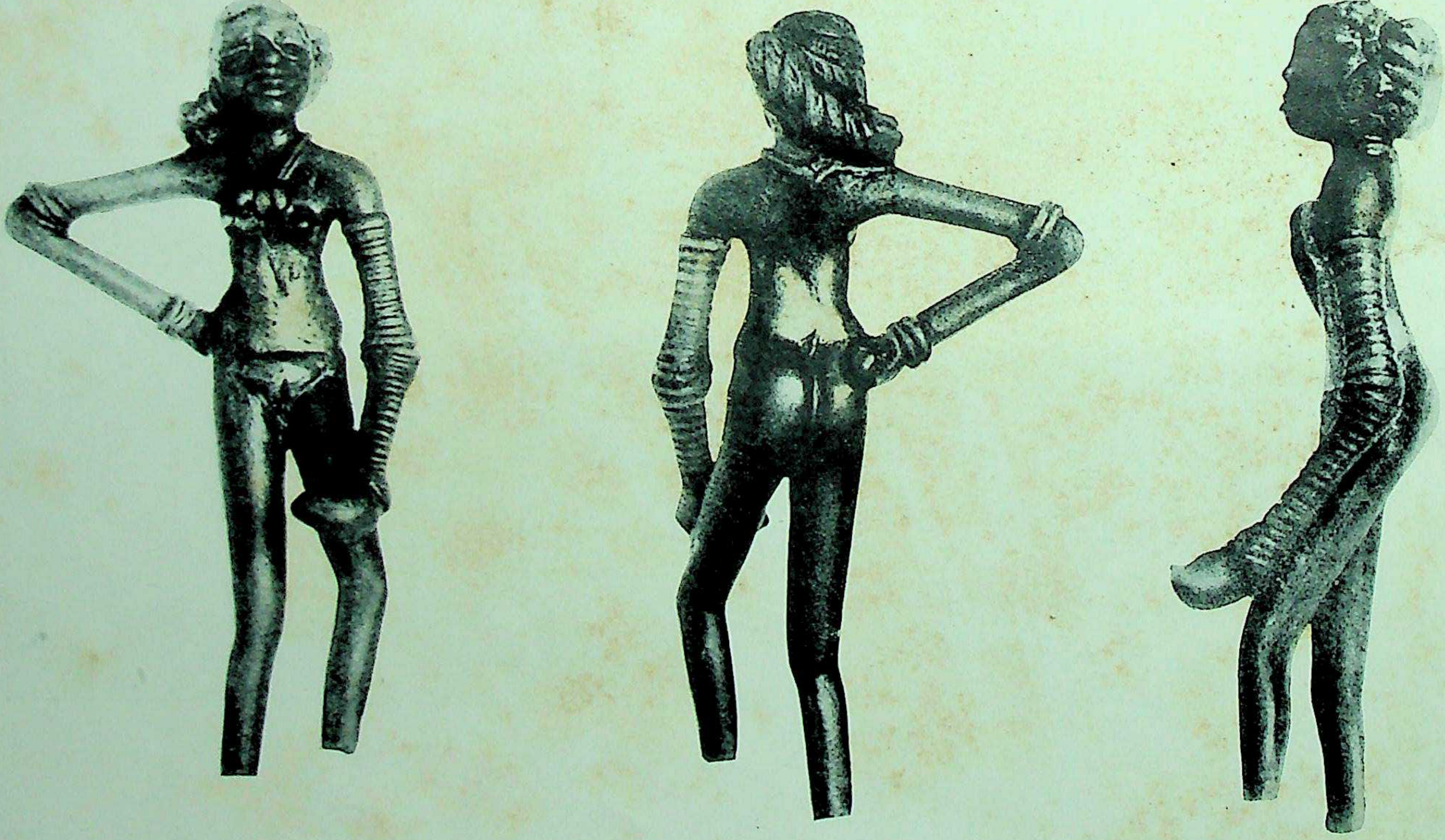
(*Signed*) ....

£1 11s. 6d.

This Order to be filled in by the Member, signed, and returned to the Hon. Secretary, THE ROYAL INDIA SOCIETY, 3 Victoria Street, London, S.W. 1.

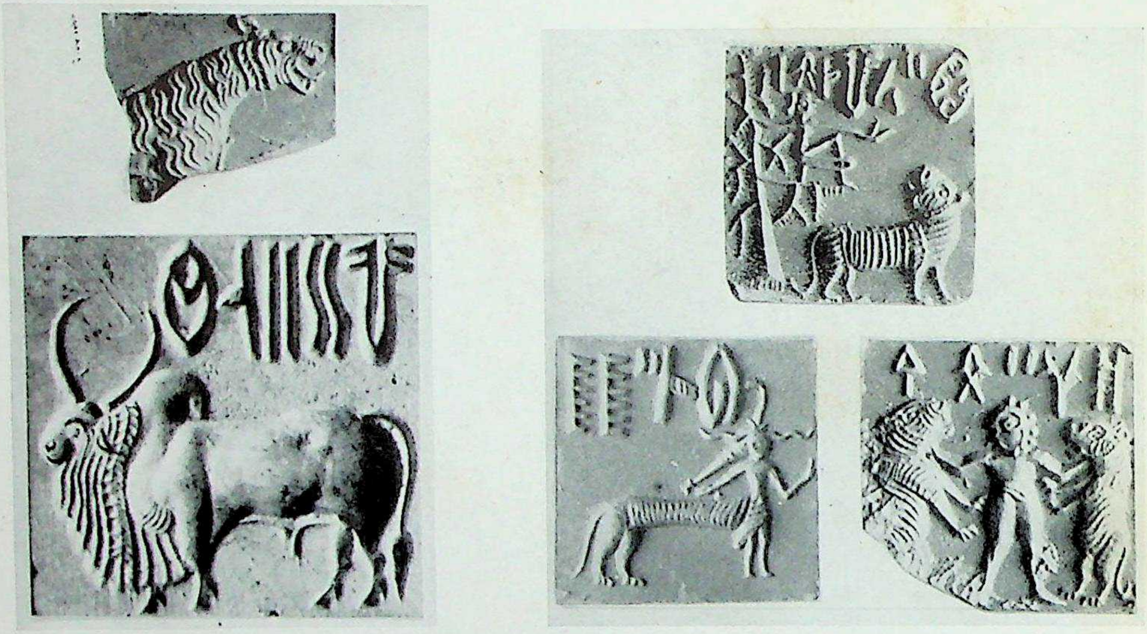
* Fill in Name and Address of *your* Banker.

PLATE I.

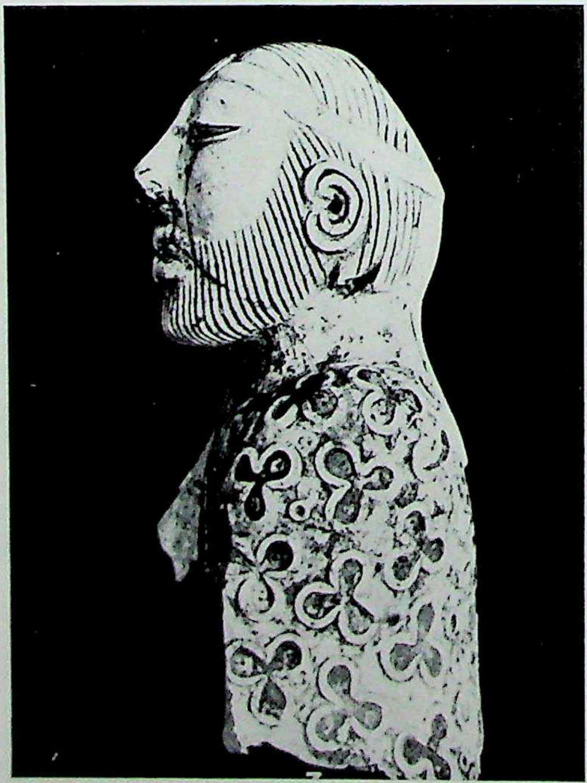


Statuette of a Dancer. Copper. From Mohenjo-Daro. 3rd Millennium B.C.

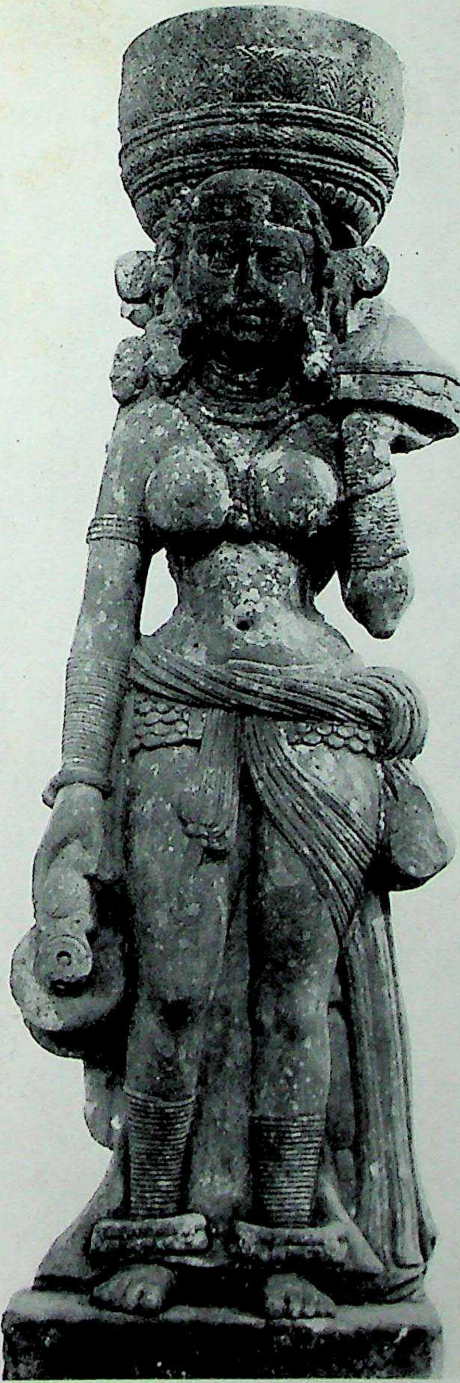
PLATE II.



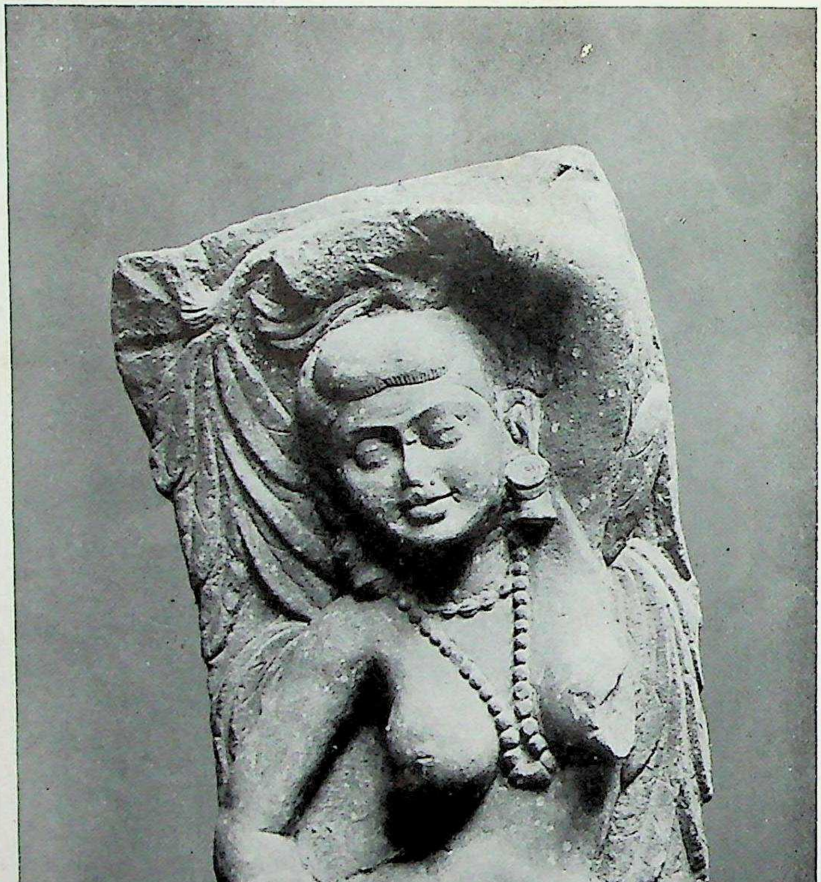
Seals. From Mohenjo-Daro. 3rd Millennium B.C.



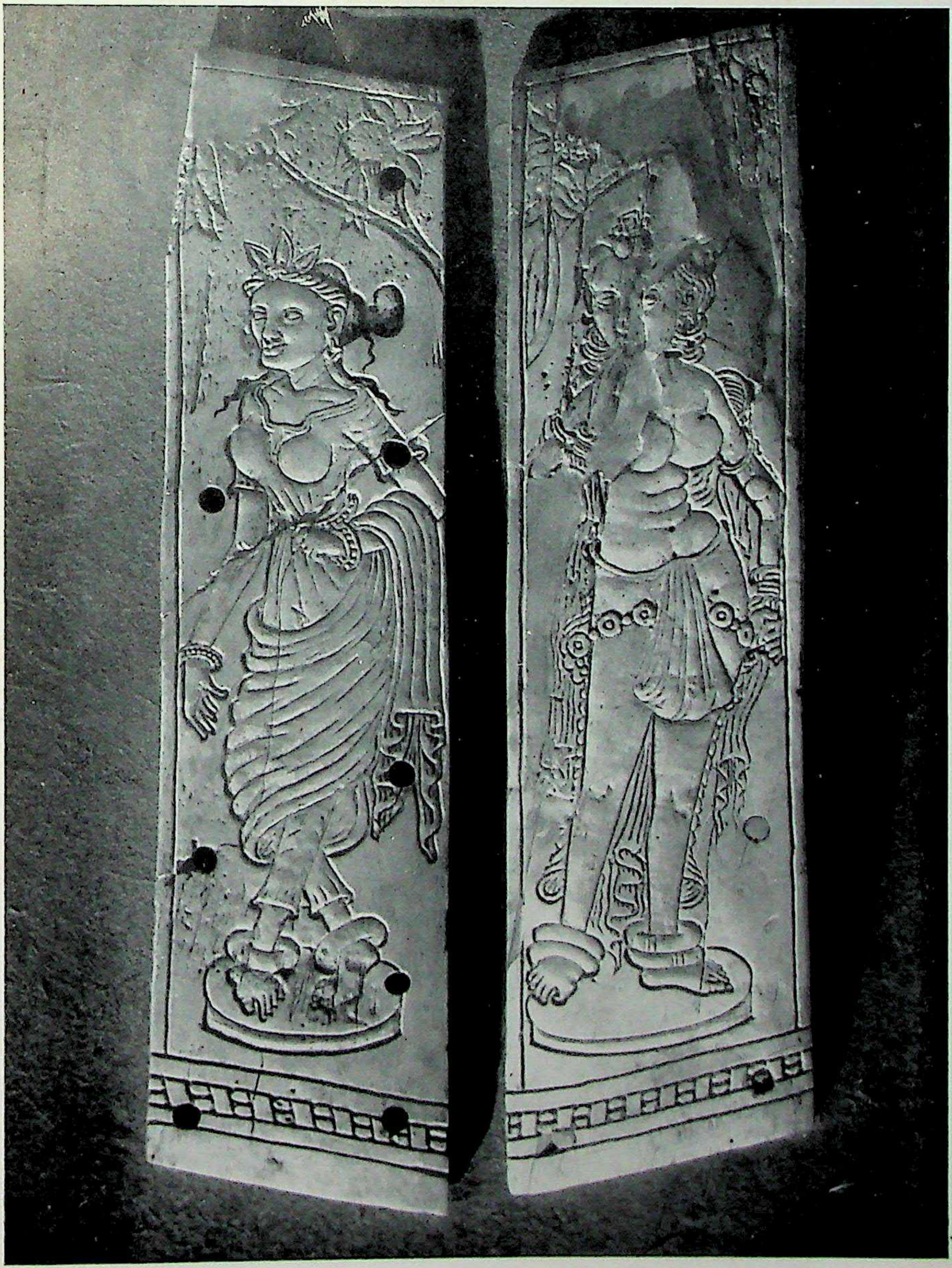
Head. Stone. From Mohenjo-Daro. 3rd Millennium B.C.



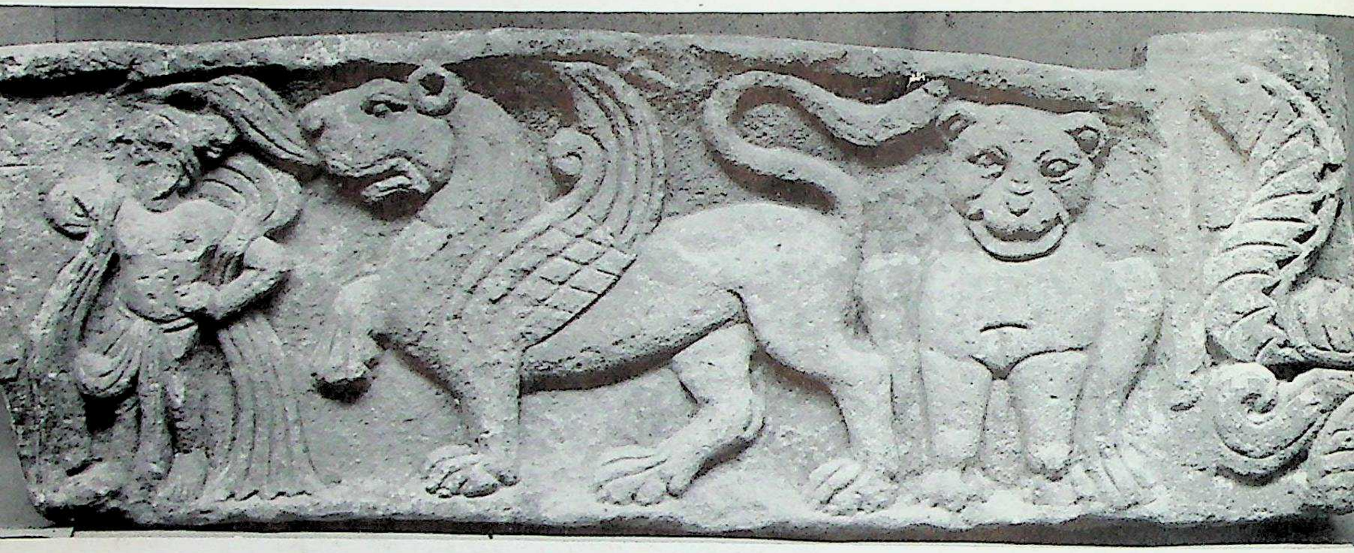
Goddess. Stone. 2nd Century A.D.
Museum of Indian Art, Benares.



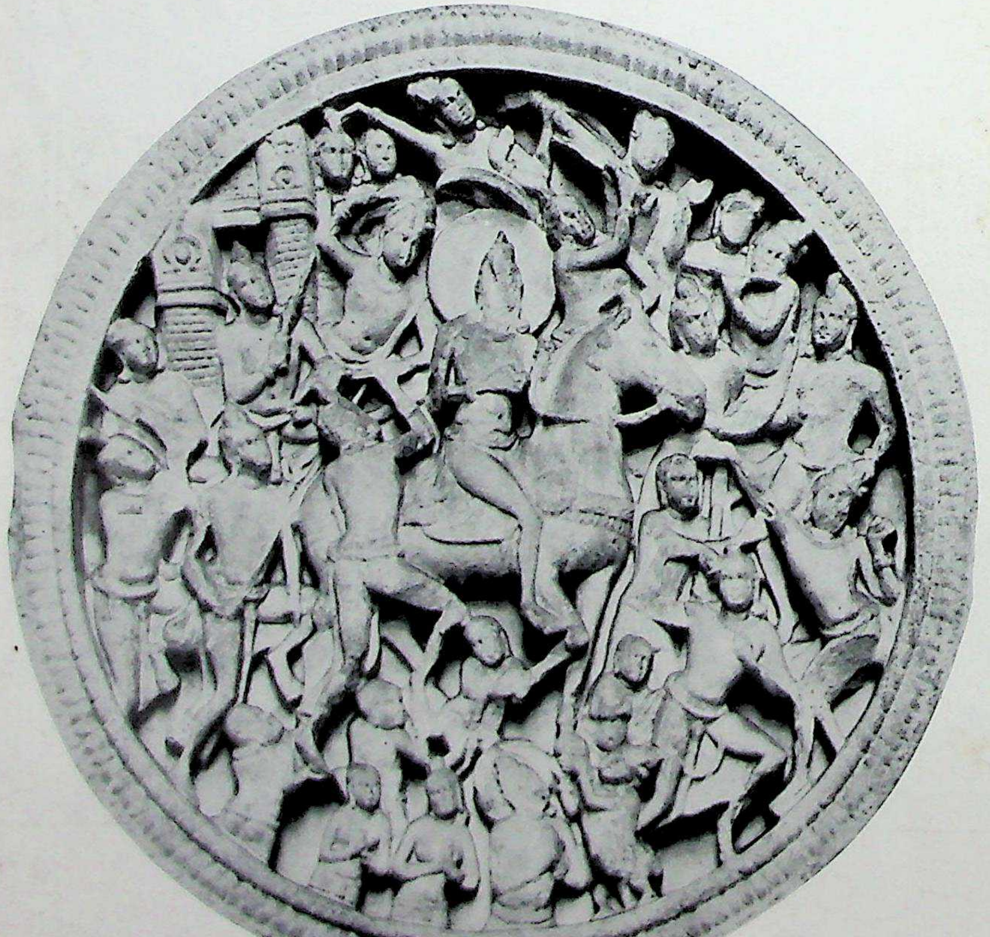
Yakshī. Stone. 2nd Century A.D.
Victoria and Albert Museum.



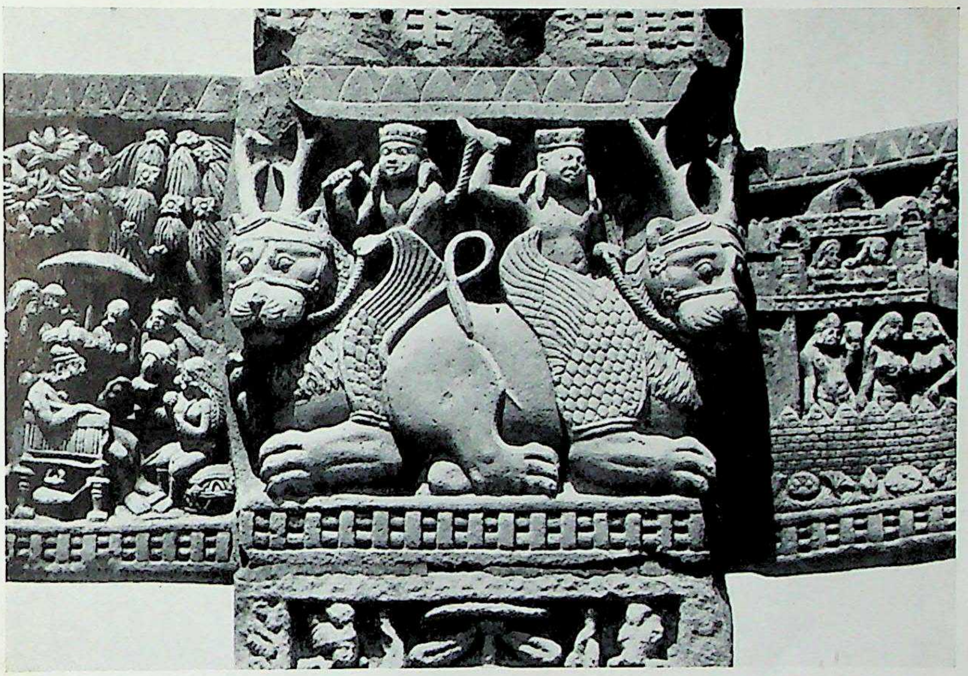
Parts of an Ivory Casket found in Afghanistan (Begram). 2nd Century A.D.
Musée Guimet, Paris.



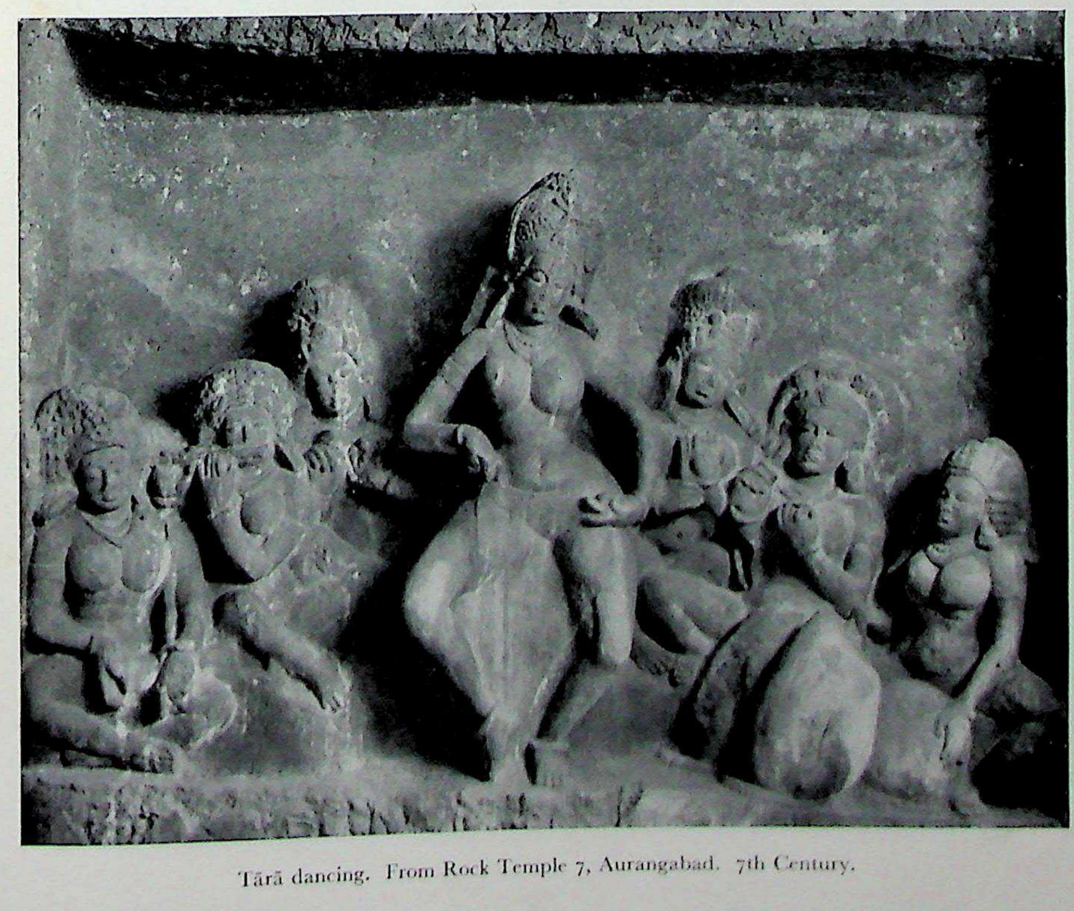
Winged Lion. Panel. Red Sandstone. From Mathurā. 2nd Century A.D.
Victoria and Albert Museum.



The Departure of the Buddha. Stone Relief from Amárāvatī. 2nd Century A.D.
British Museum.

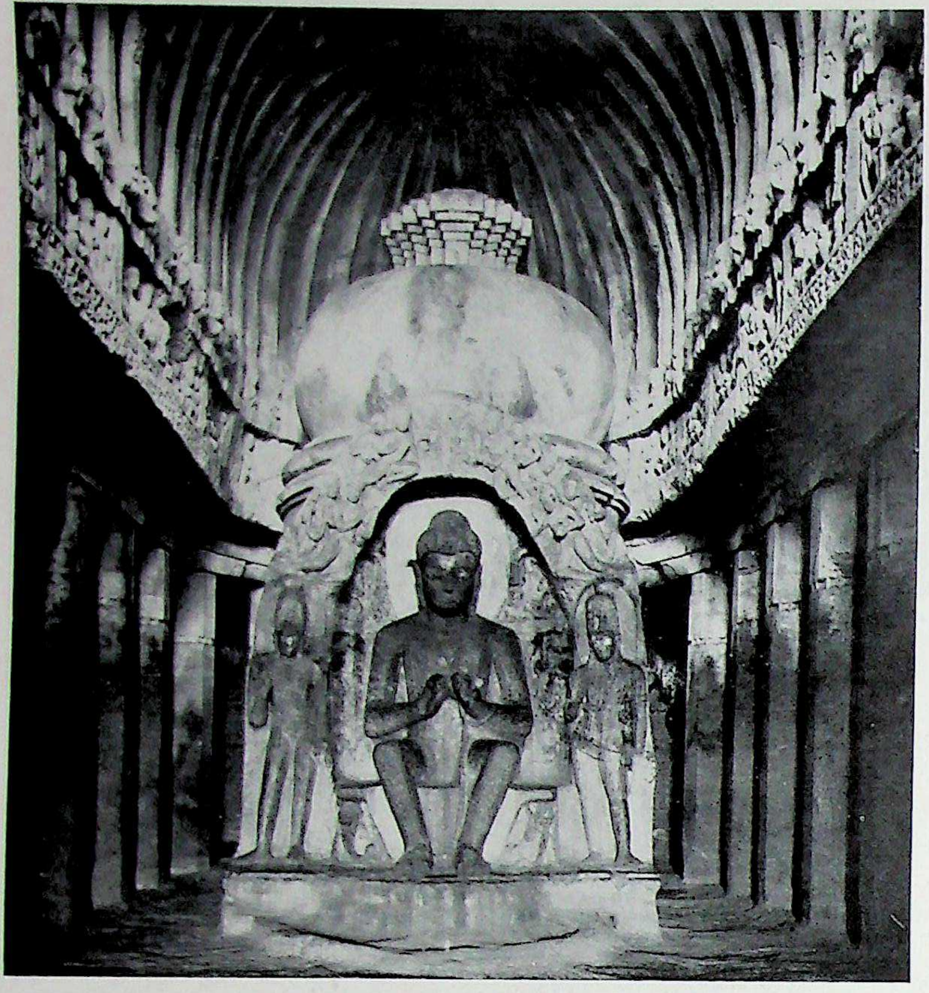


Detail from the Western Torana, Sānchī. 1st Century B.C.

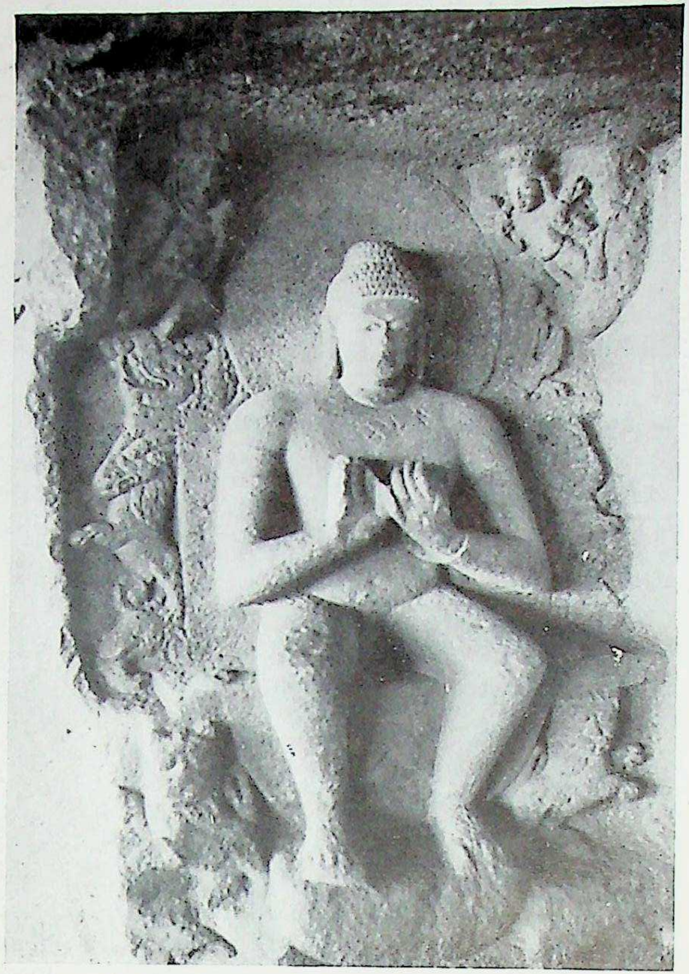


Tārā dancing. From Rock Temple 7, Aurangabad. 7th Century.

PLATE VIII.

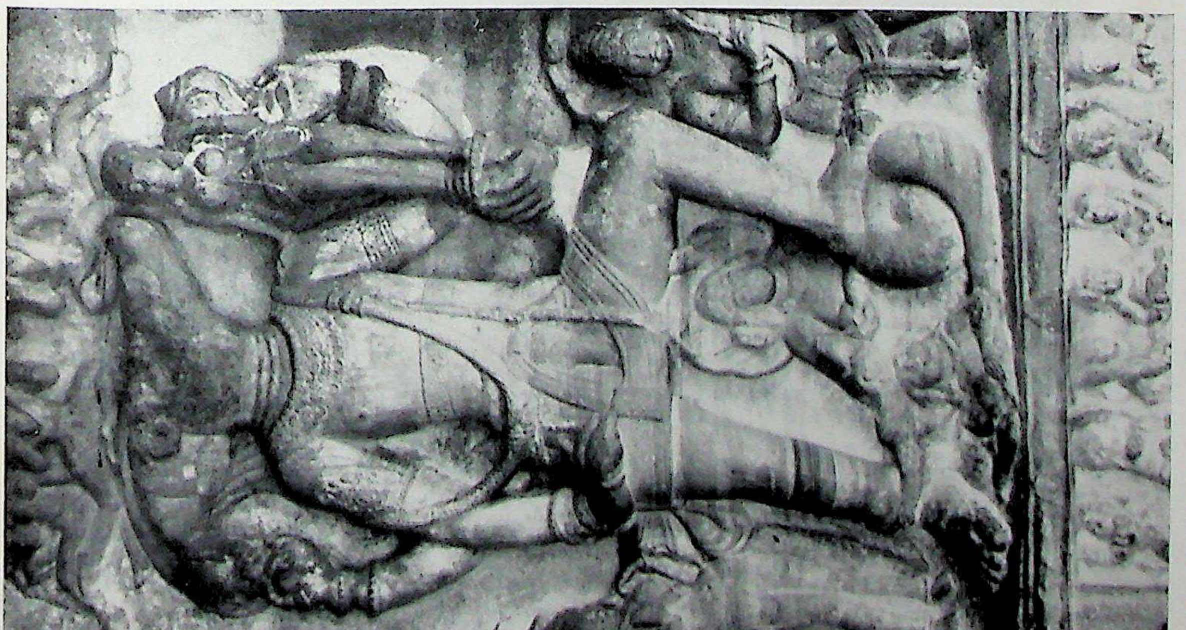


Chaitya. Rock Temple, Elūrā. 6th Century.

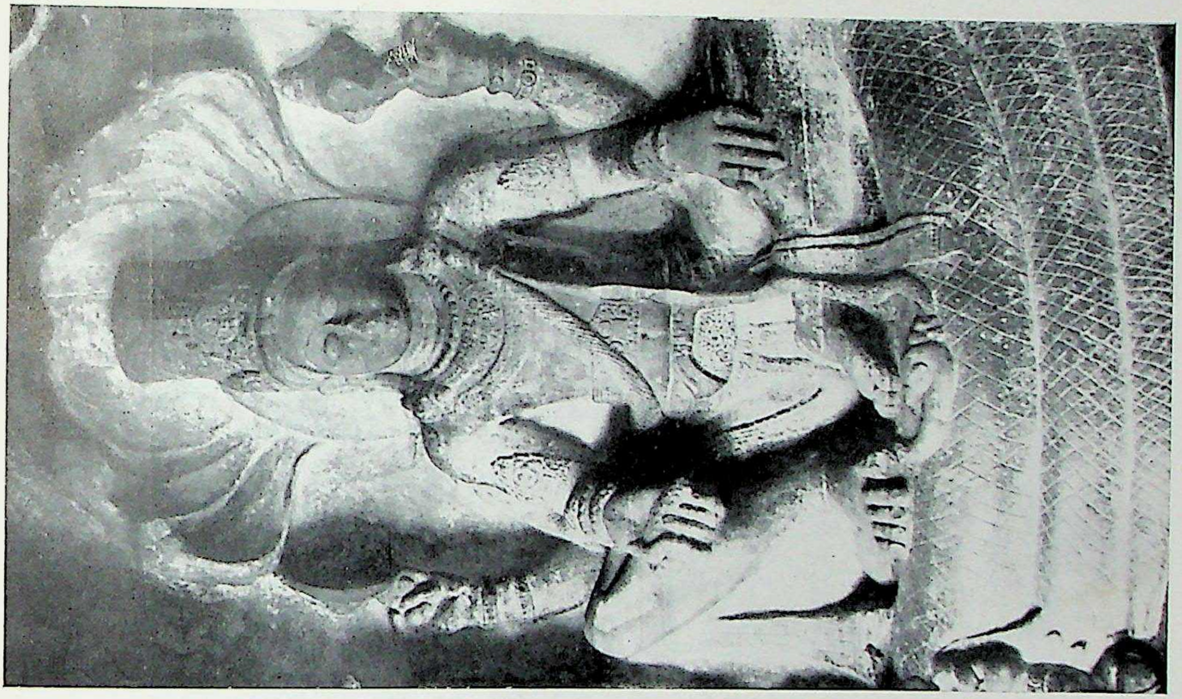


Buddha or Maitreya from a Rock Temple, Nāsik.
6th-7th Century.

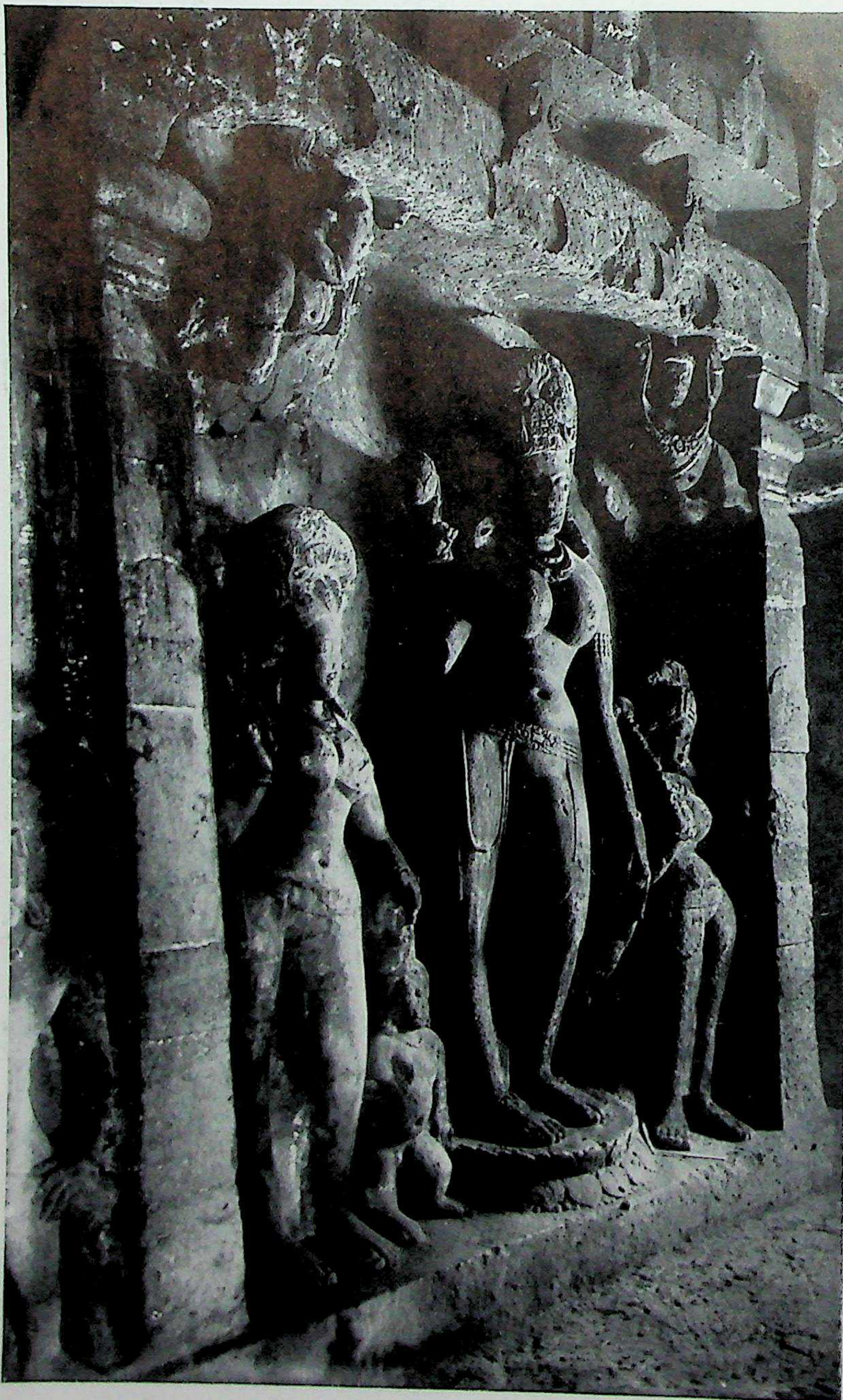
PLATE IX.



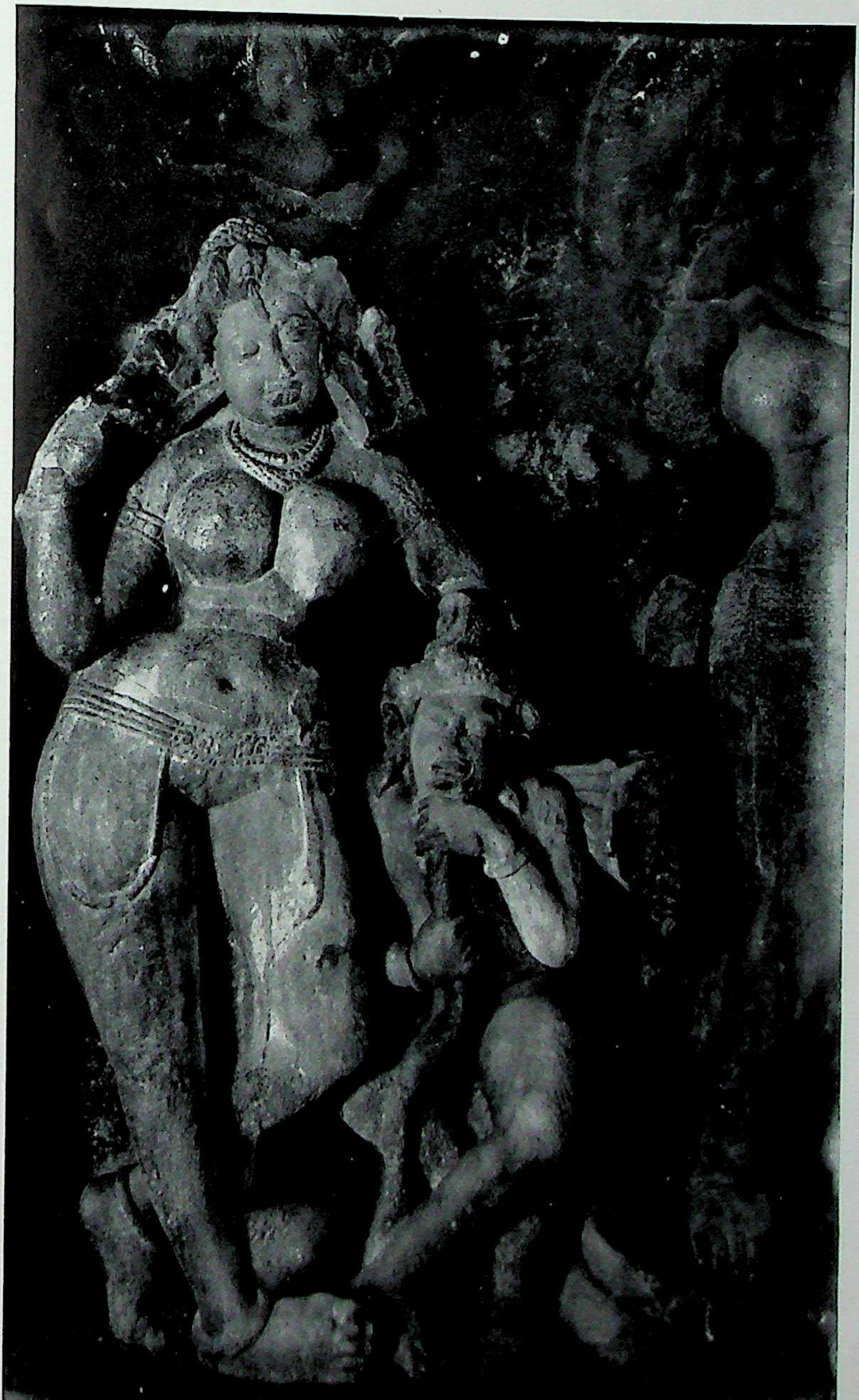
Boar Avatāra of Vishnu. Rock Temple, Bādāmi. 6th Century.



Vishnu on the Serpent. Rock Temple III, Bādāmi. 6th Century.

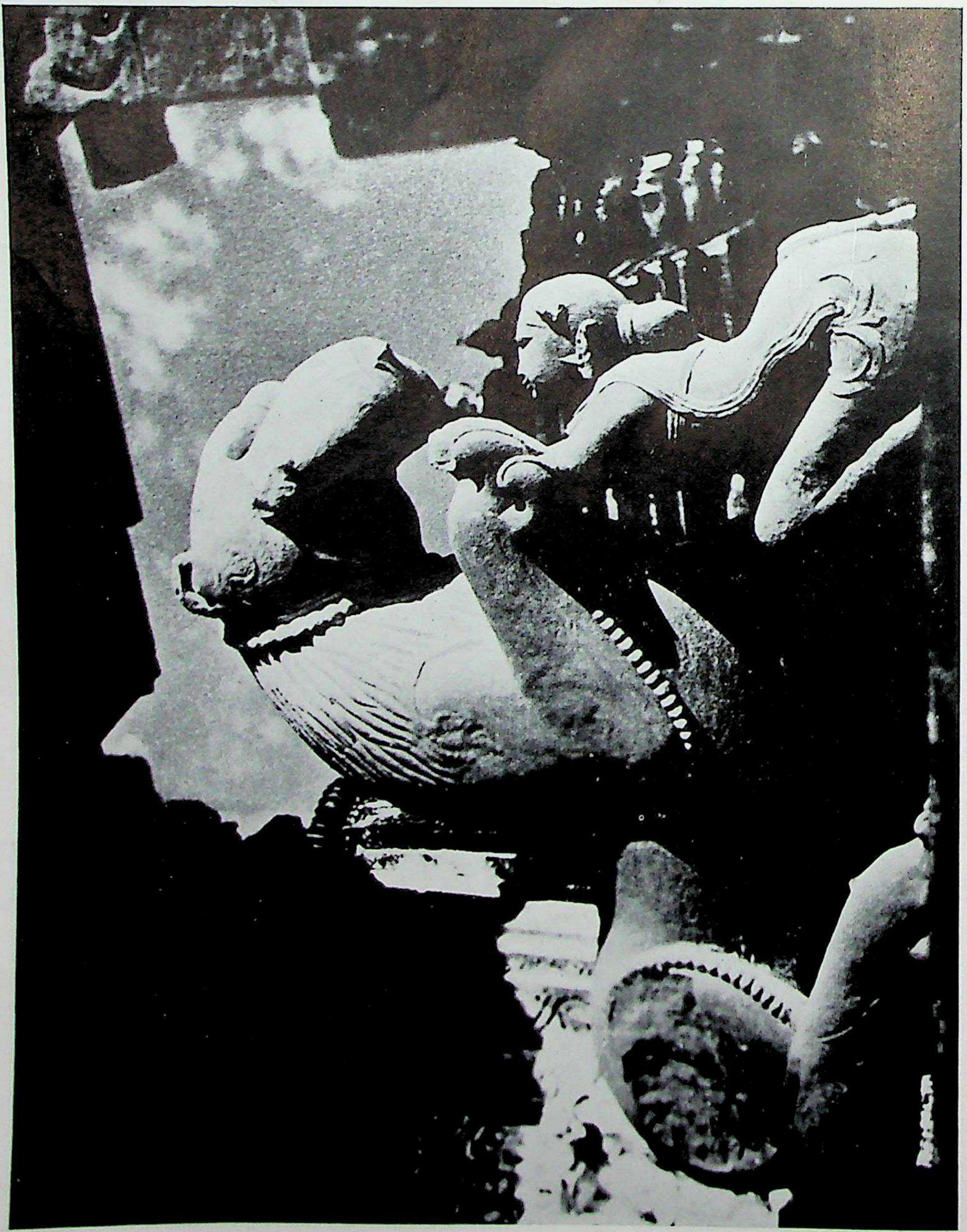


Tārā (?) with Attendants. From Rock Temple 7, Aurangabad. 7th Century.

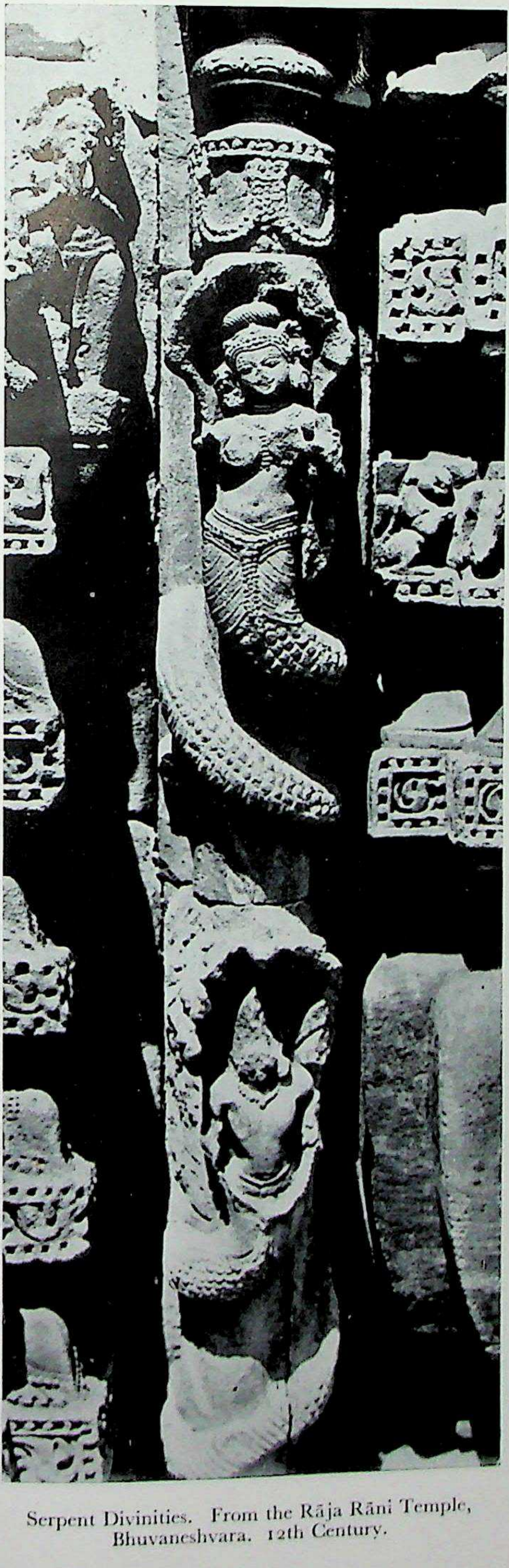


A Goddess with Dwarf. From Rock Temple 7, Aurangabad. 7th Century.

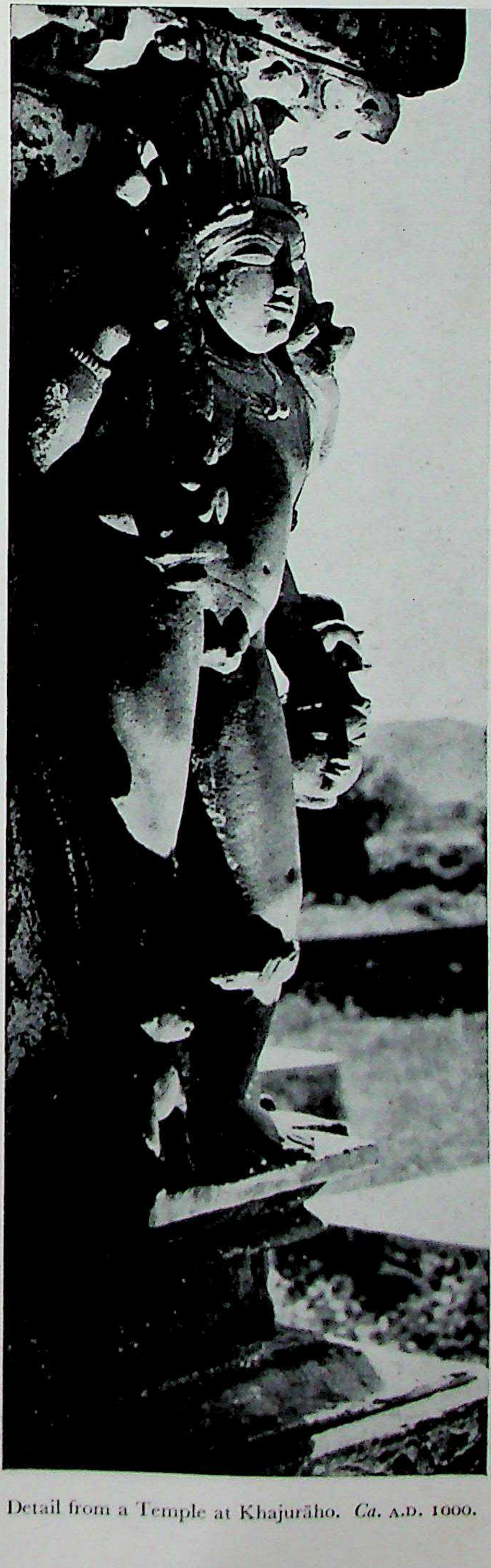
PLATE XII.



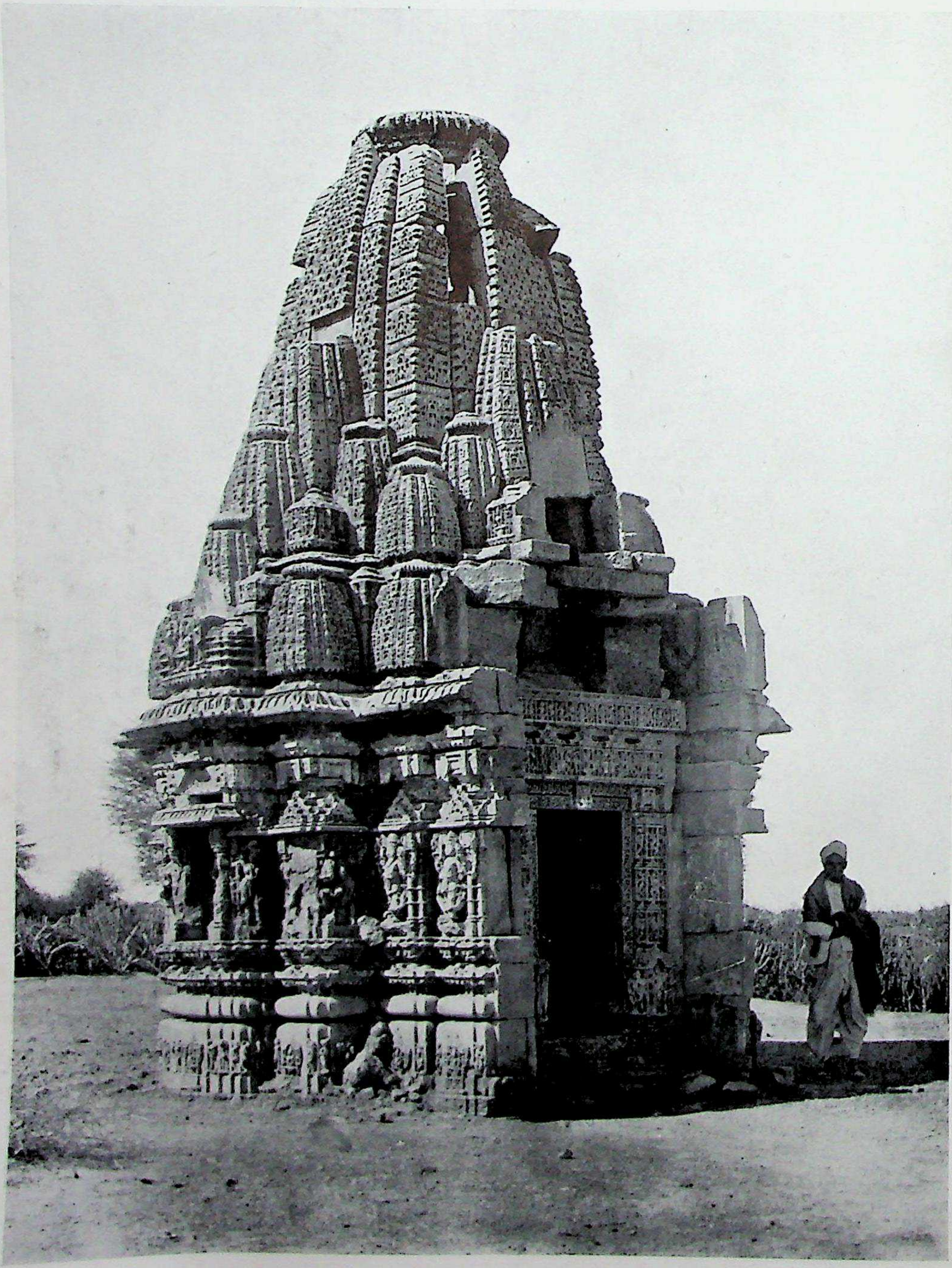
Detail from a Temple at Khajurāho. *Ca.* A.D. 1000.



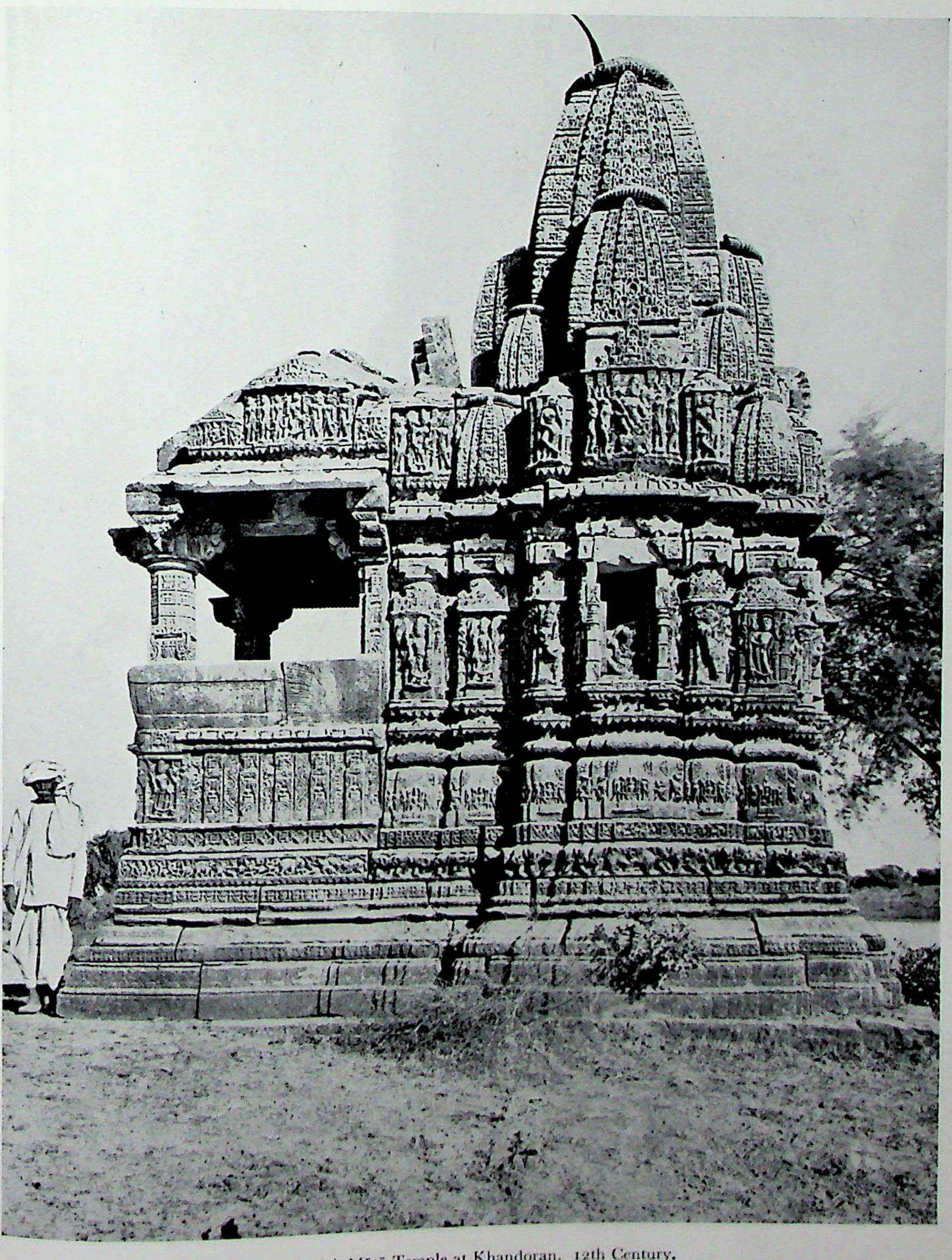
Serpent Divinities. From the Rāja Rāni Temple, Bhuvaneshvara. 12th Century.



Detail from a Temple at Khajurāho. *Ca.* A.D. 1000.

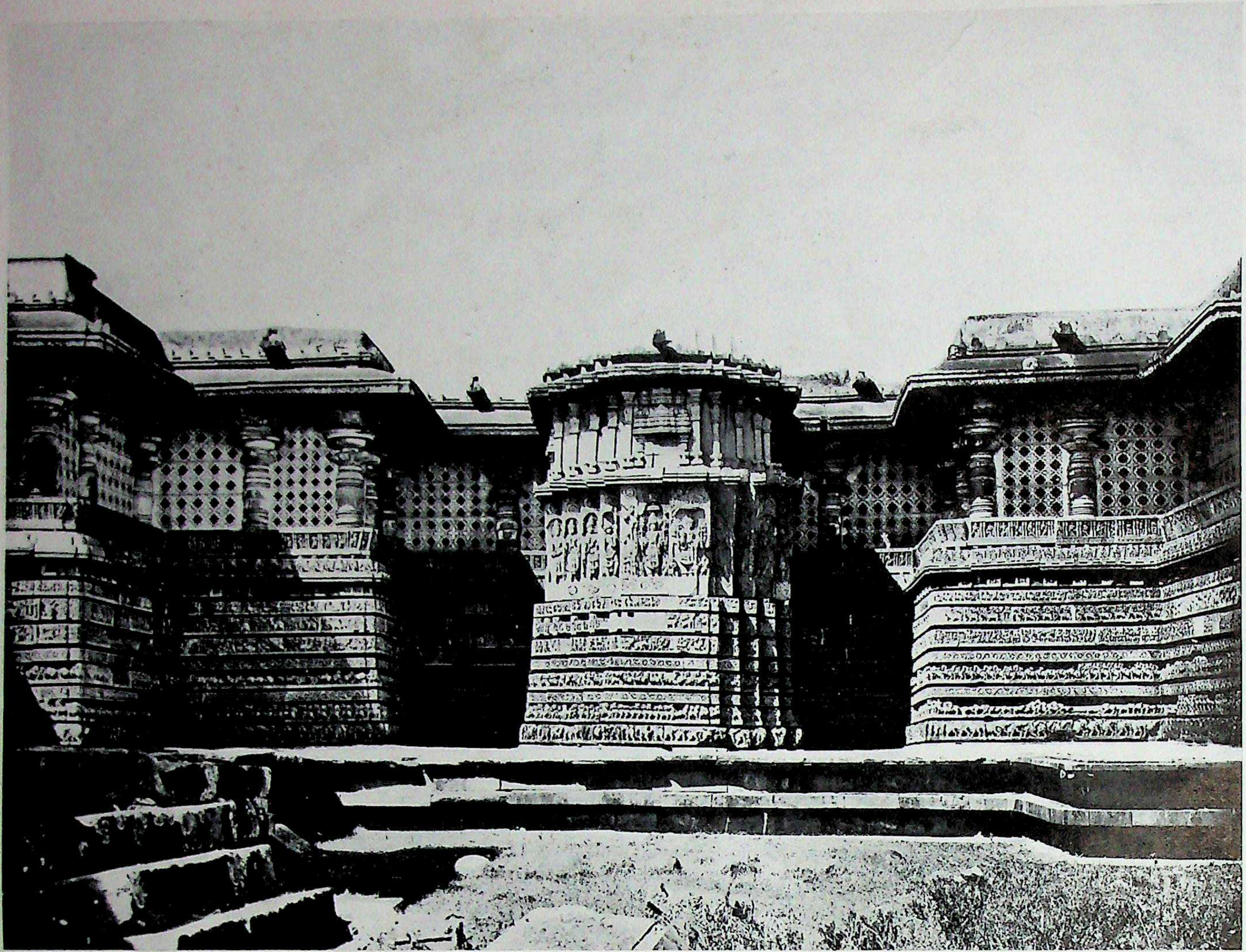


Shitalā-Mātā Temple at Piludrā. 12th Century.

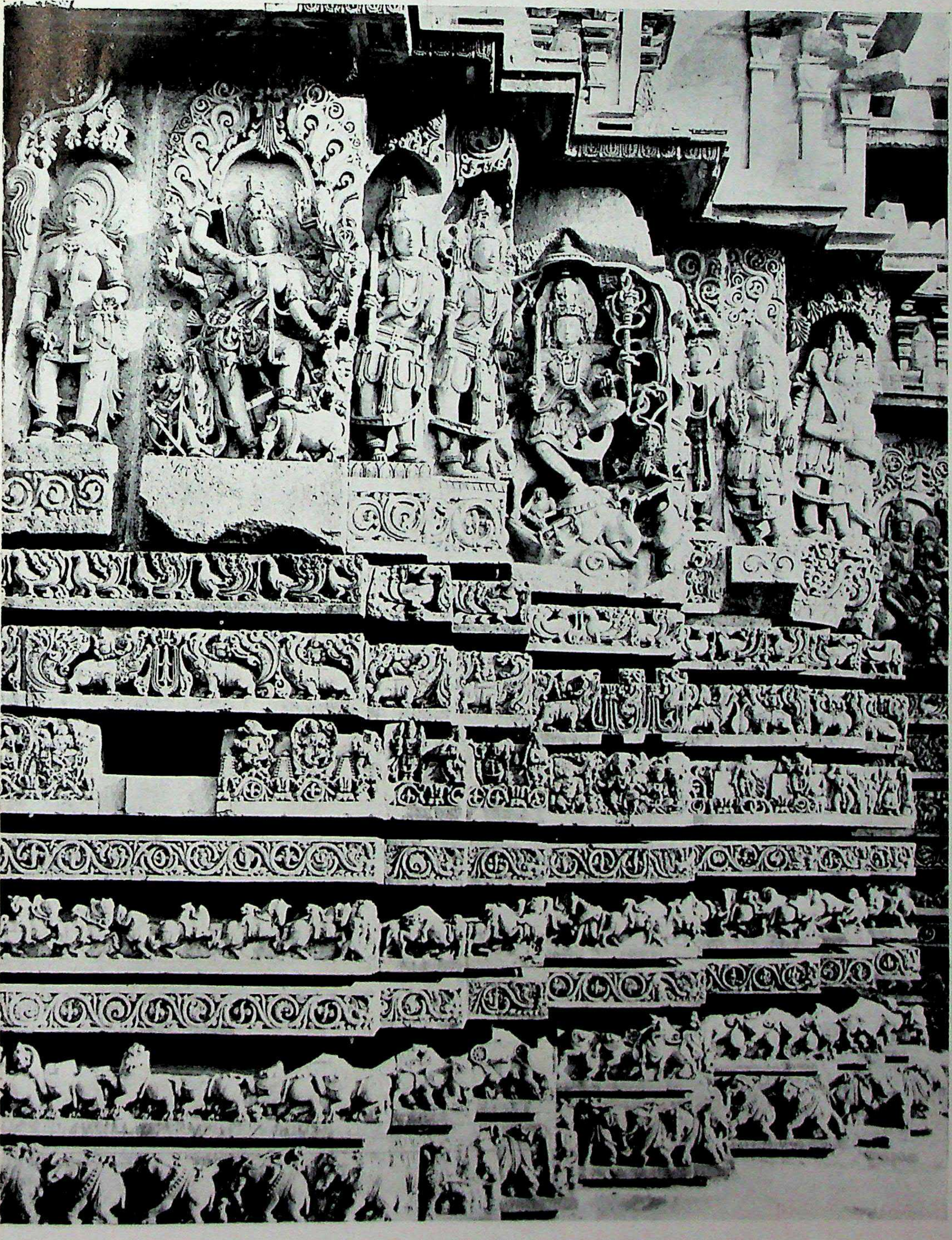


Hingloji-Mātā Temple at Khaṇḍoṛaṇ. 12th Century.

PLATE XVI.

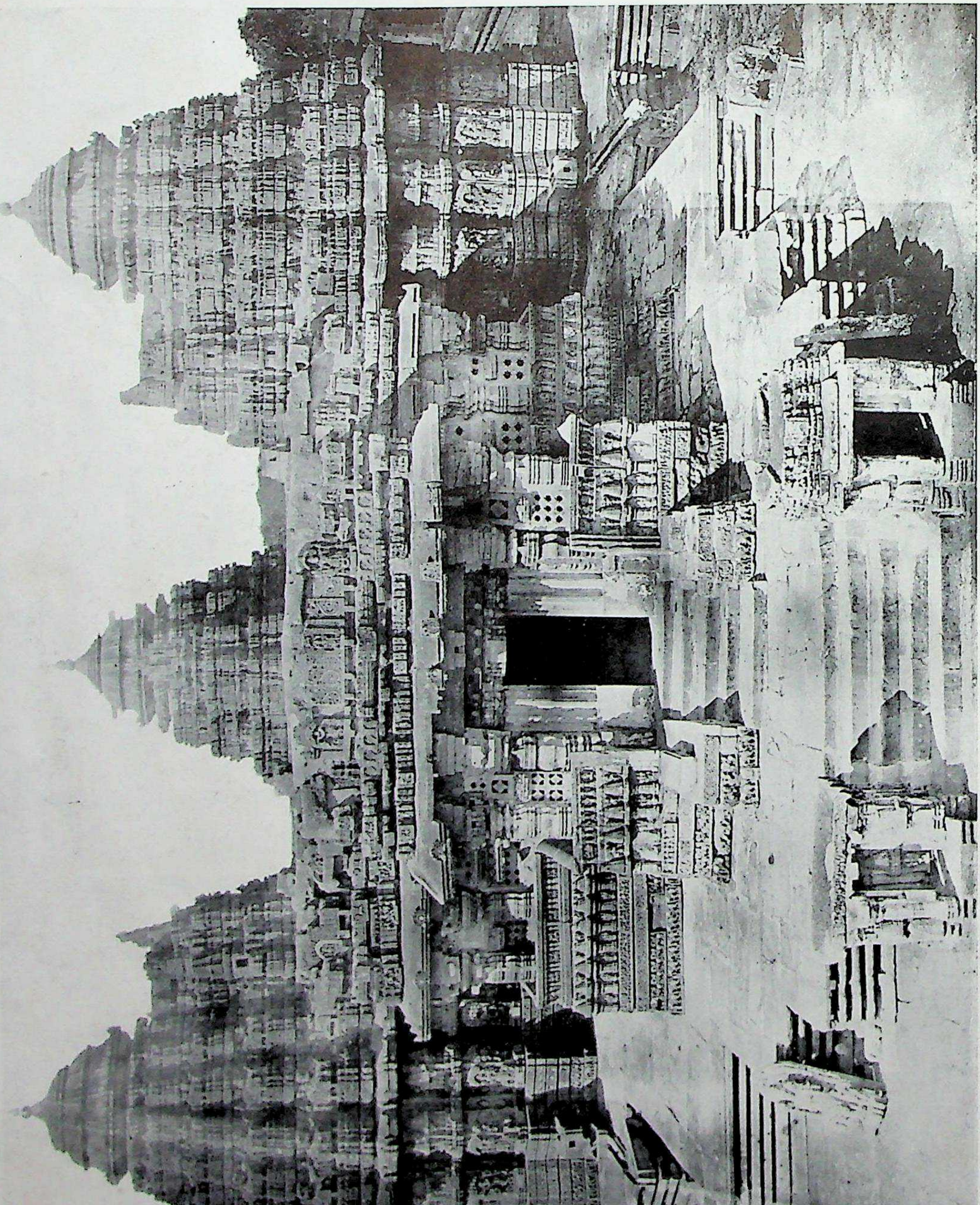


Hoysalesvara Temple at Halebīd. 12th Century.

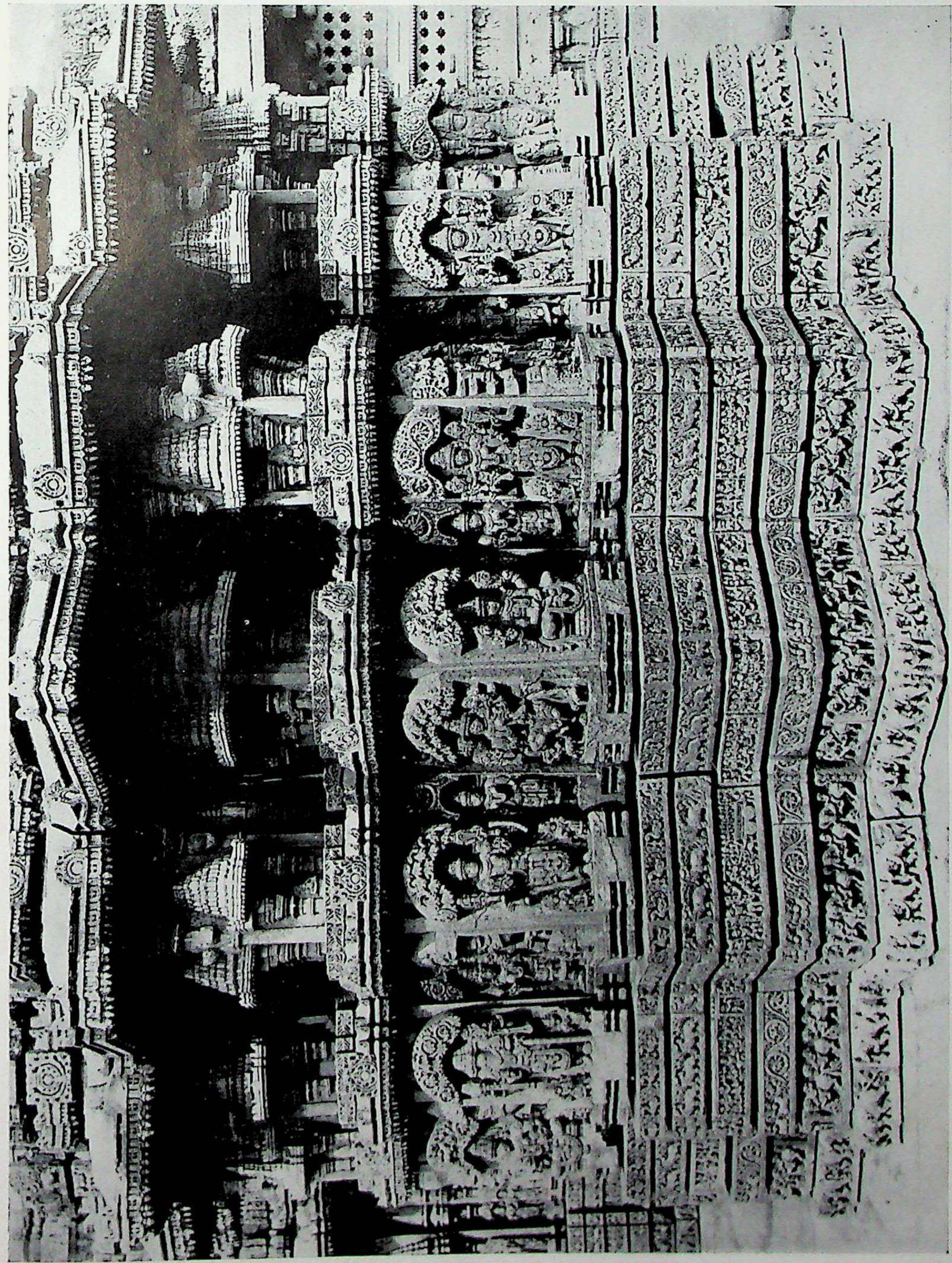


Hoysalesvara Temple at Halebid. Detail. 13th Century.

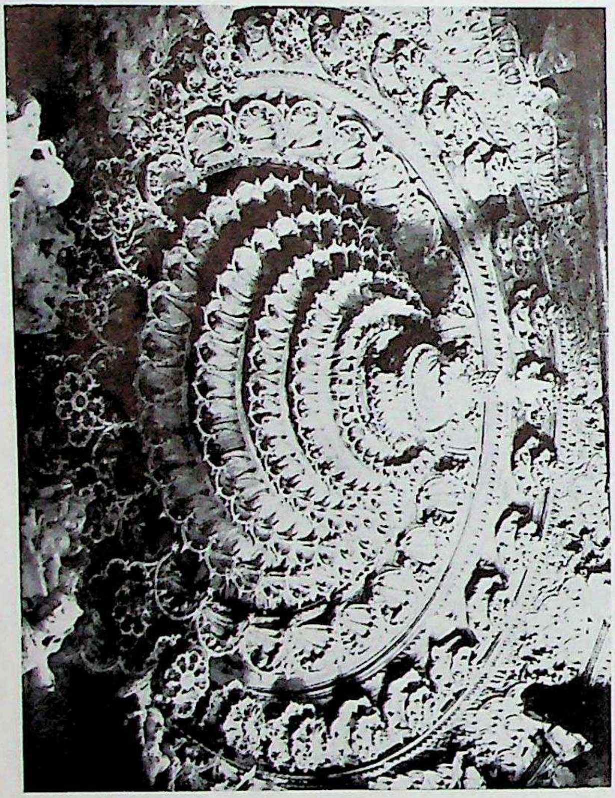
PLATE XVIII.



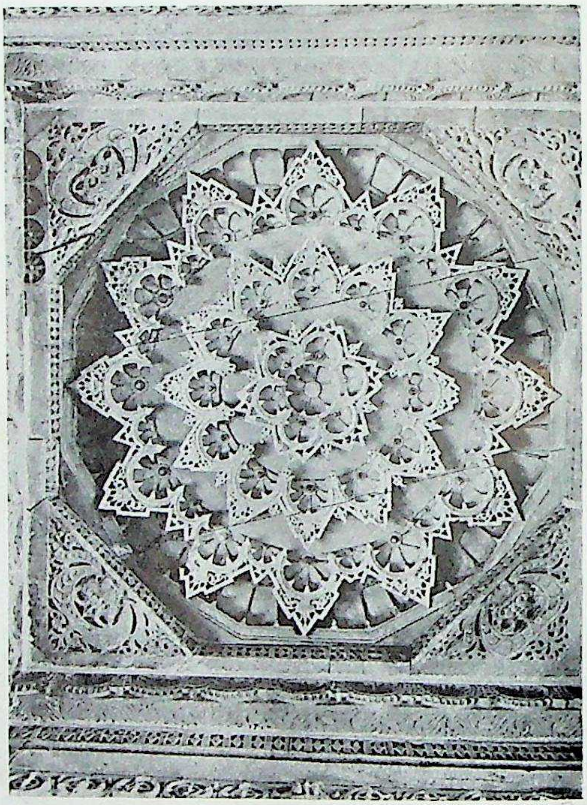
Temple at Somanāthapur. 13th Century.



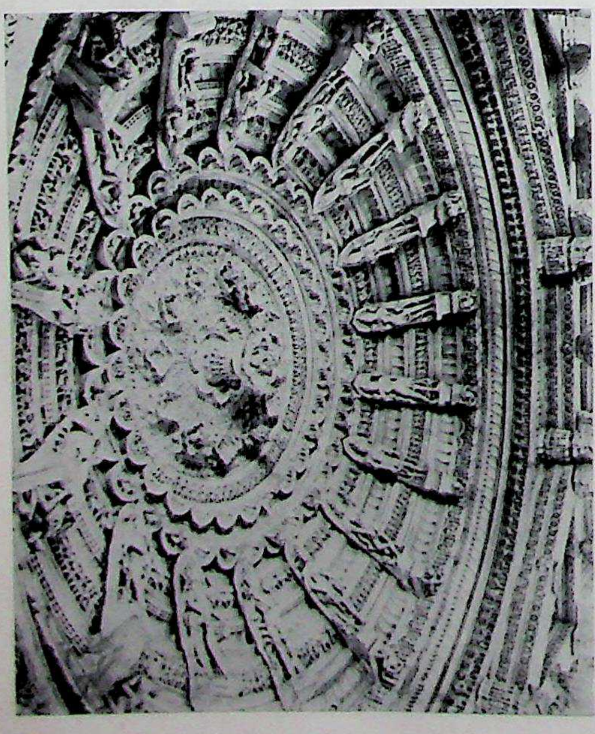
Detail from the Temple at Somanāthapur. 13th Century.



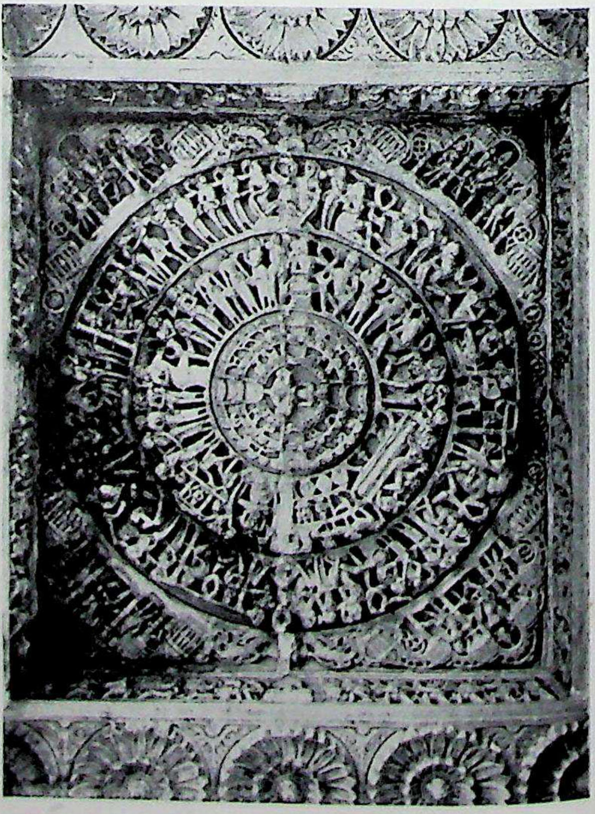
Central Pendant of the Ceiling of Tejahpāla's Temple at Mount Ābū.
White Marble. 13th Century.



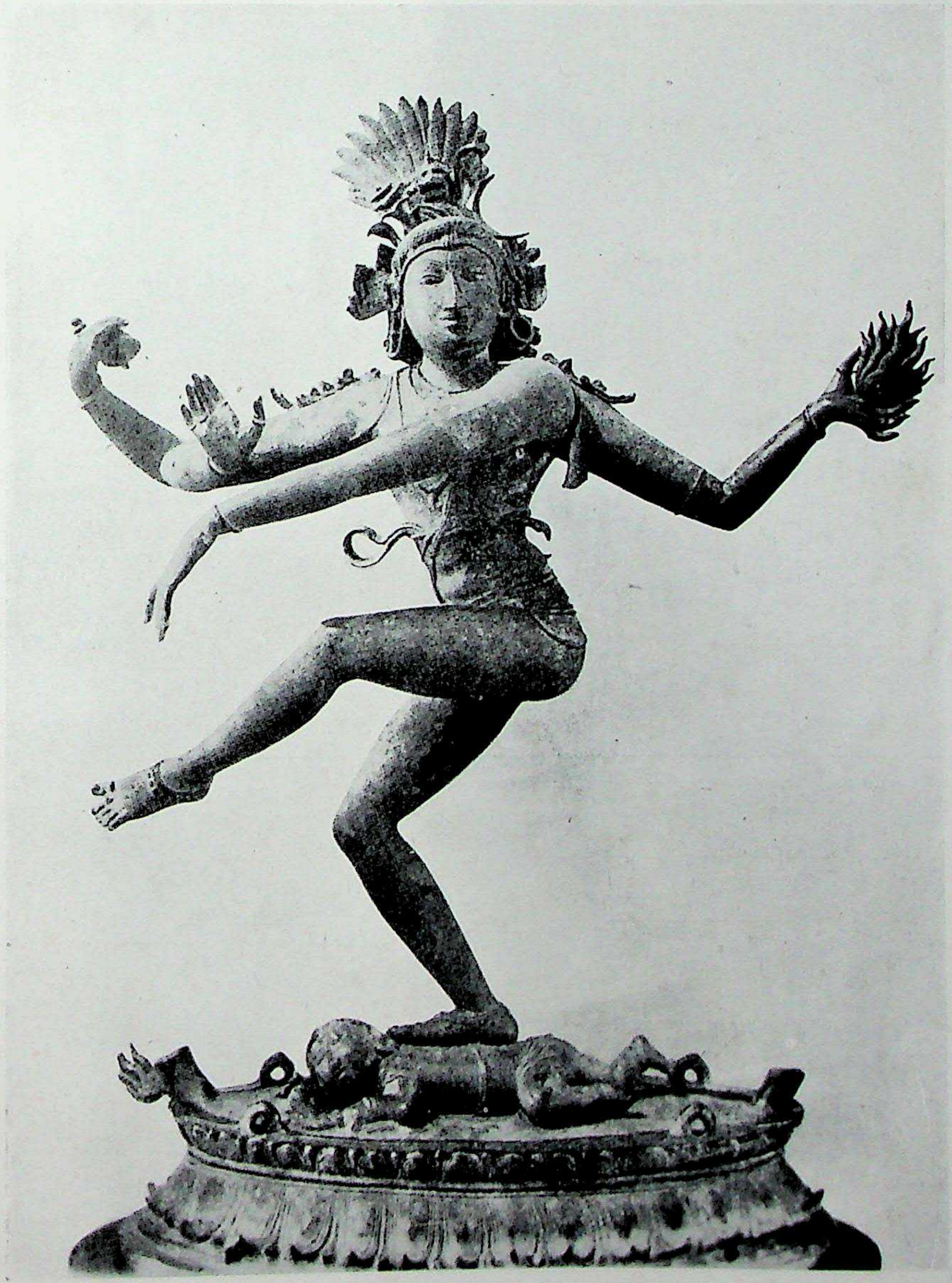
Ceiling Panel. White Marble. Temple at Mount Āū.



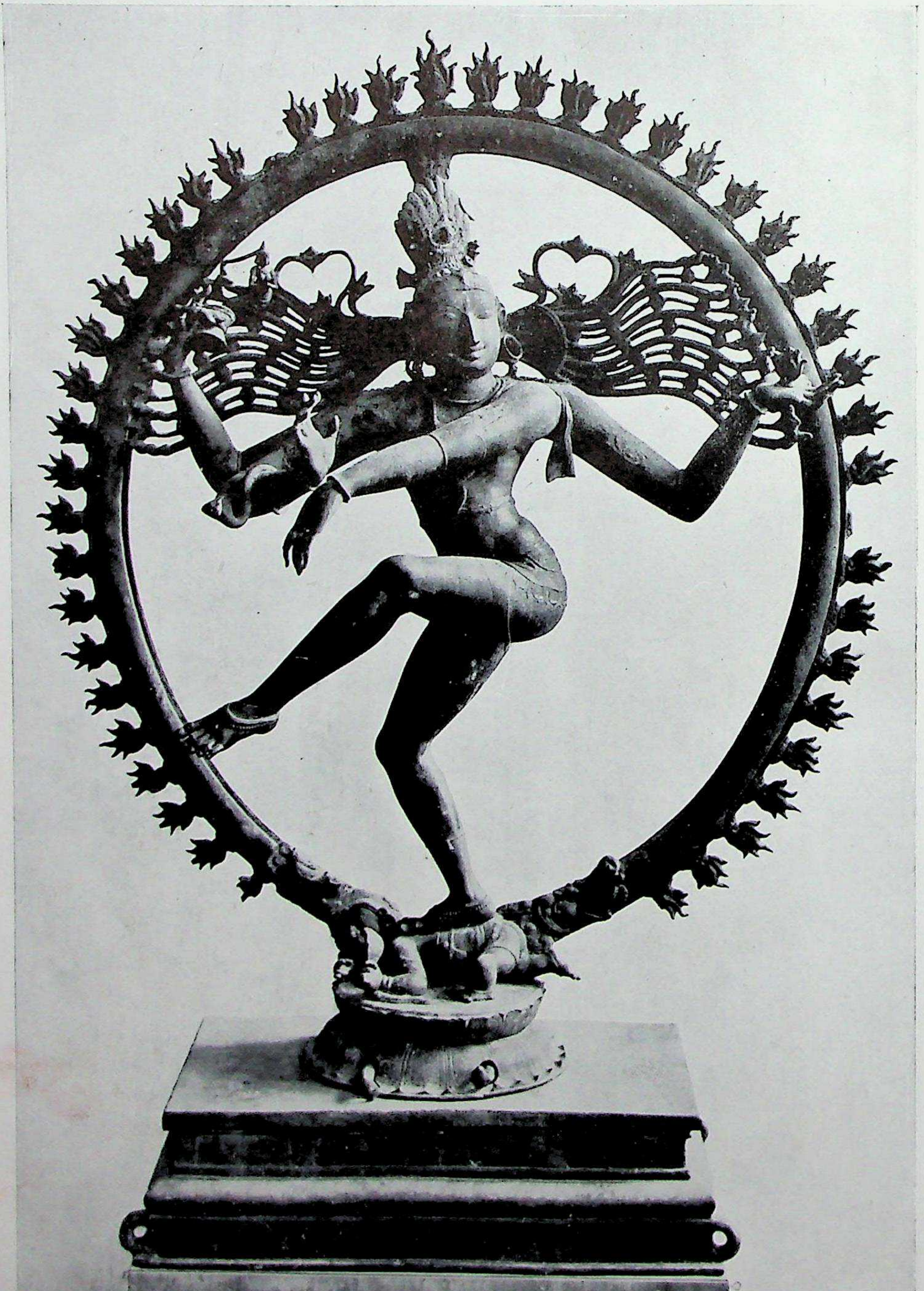
Ceiling of the Vimala Sha's Temple at Mount Ābū. White Marble.
11th Century.



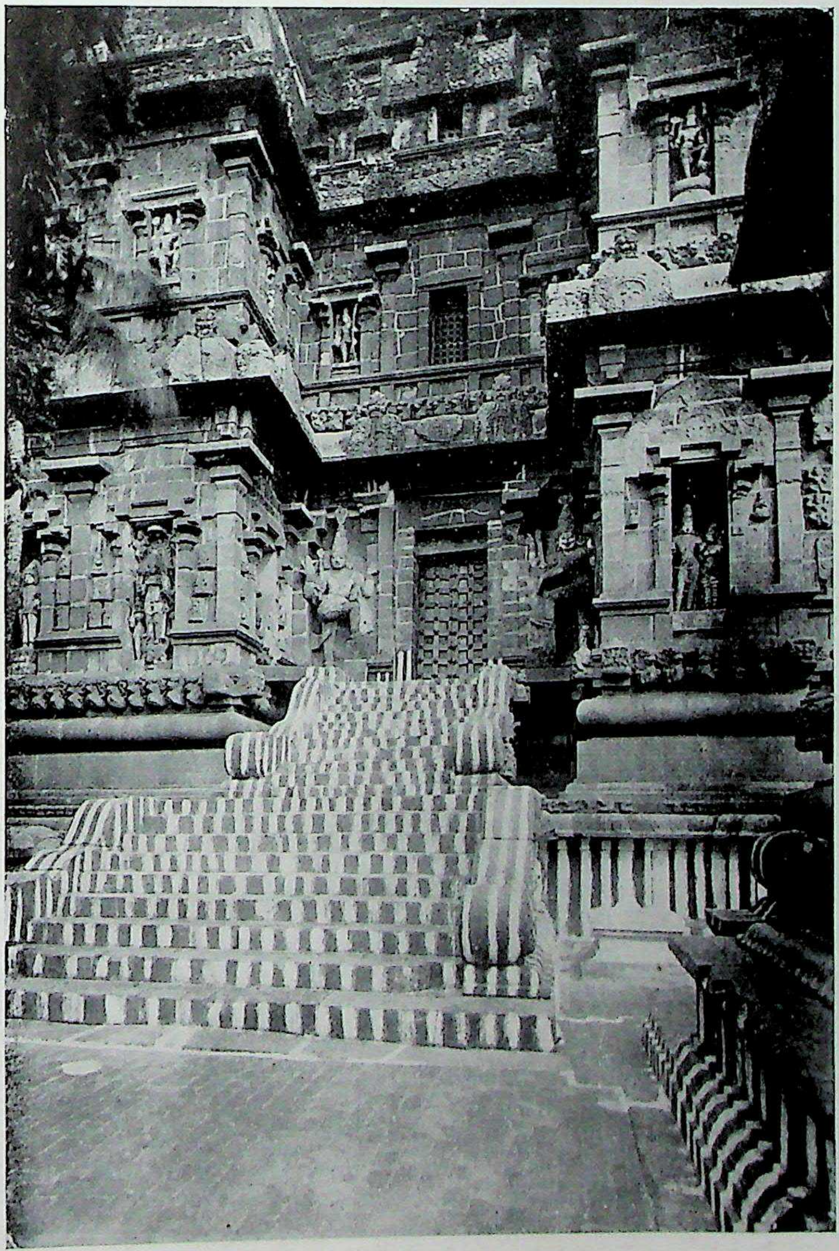
Ceiling Panel. White Marble. Temple at Mount Ābū.



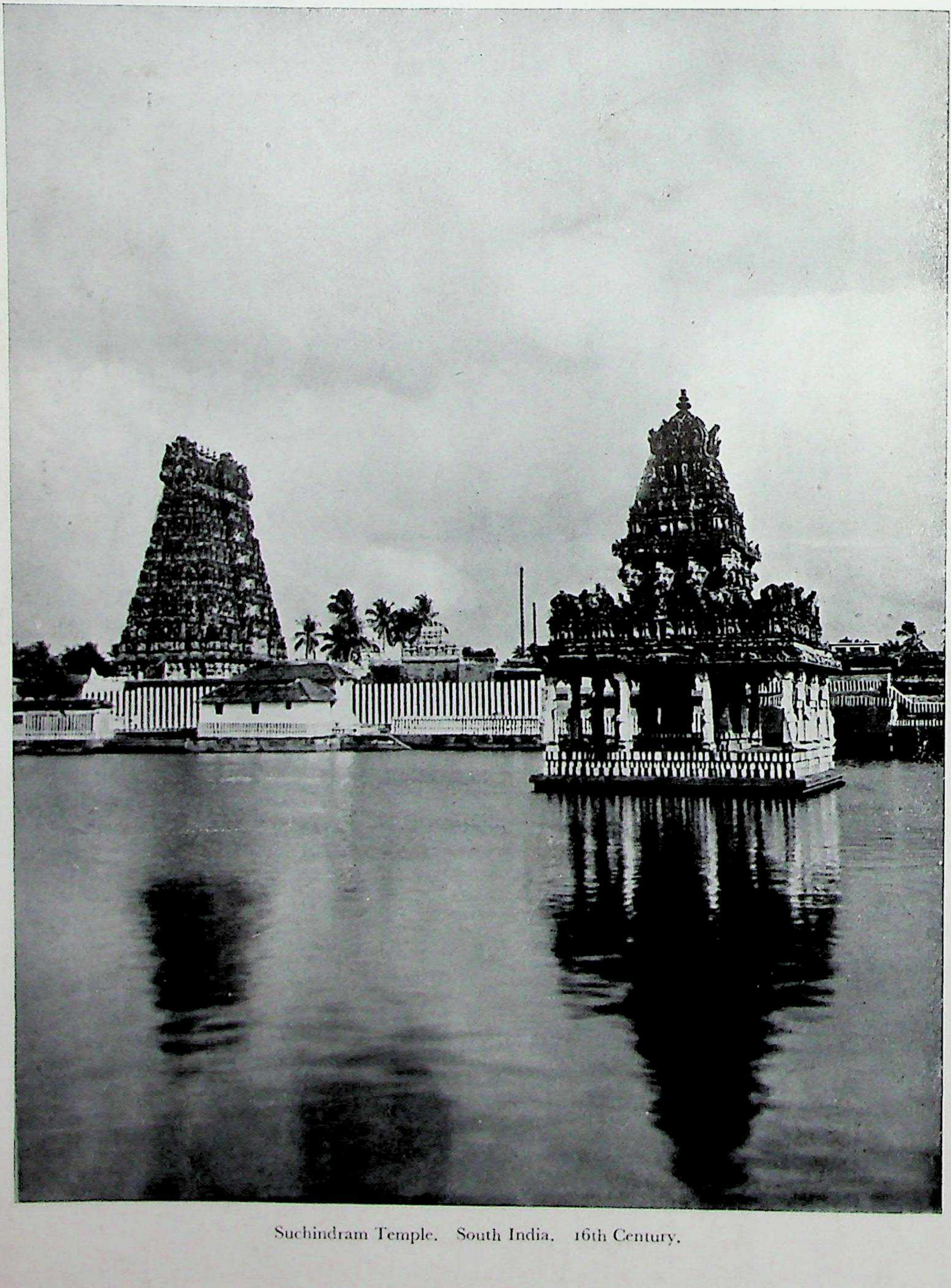
Siva Natarāja. Bronze. 13th Century.
Madras Museum.



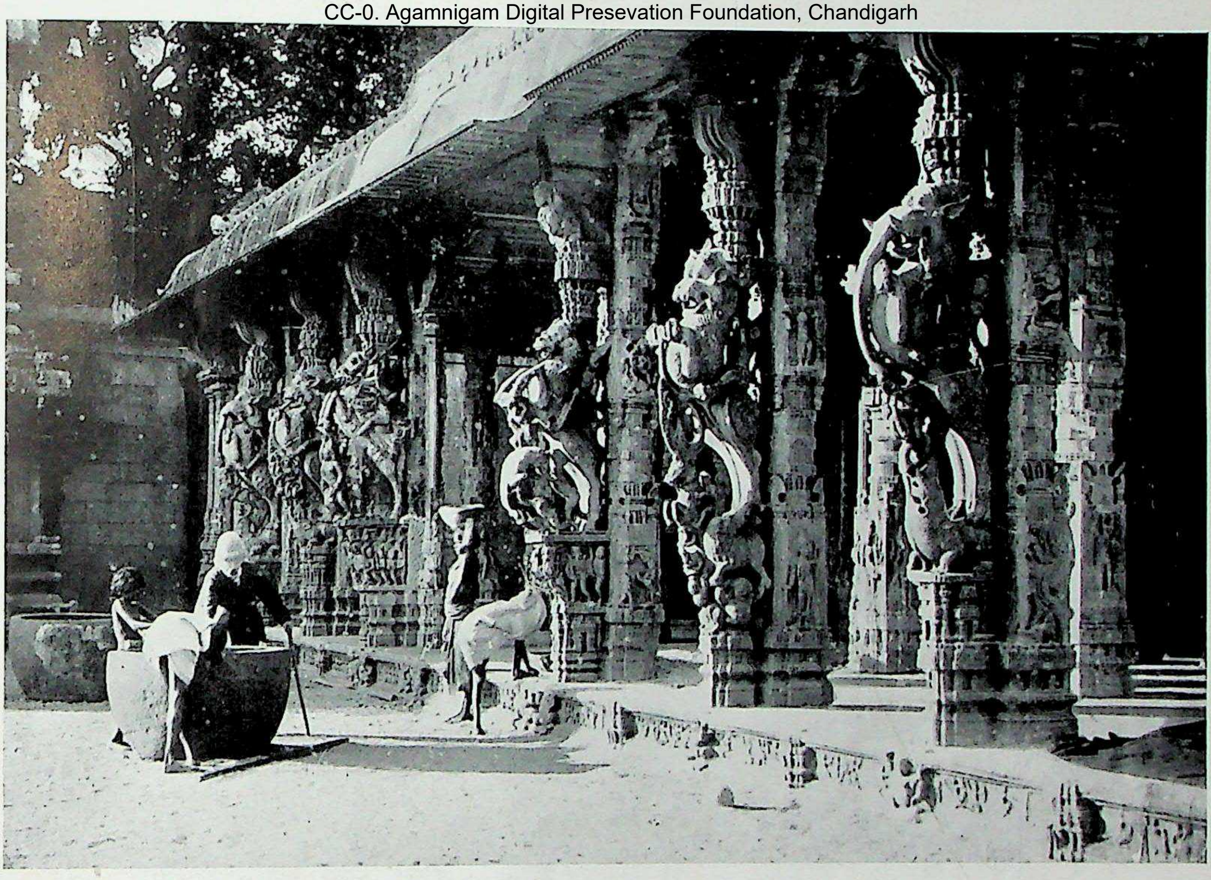
Siva Natarāja. South India. Bronze. 14th-15th Century.
Museum of Asiatic Art, Amsterdam.



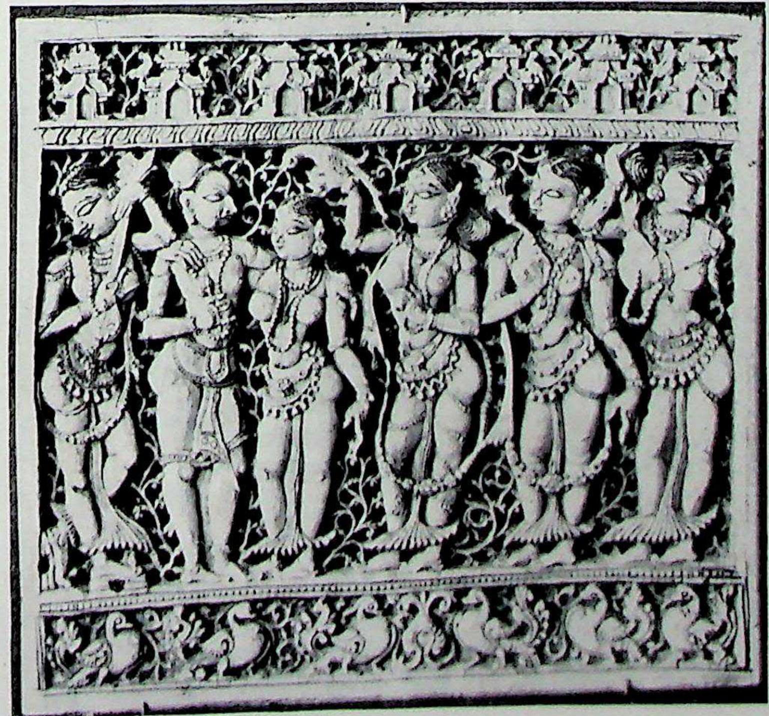
Entrance to the Great Vimana, Tanjore. South India. *Ca.* A.D. 1000.



Suchindram Temple. South India. 16th Century.

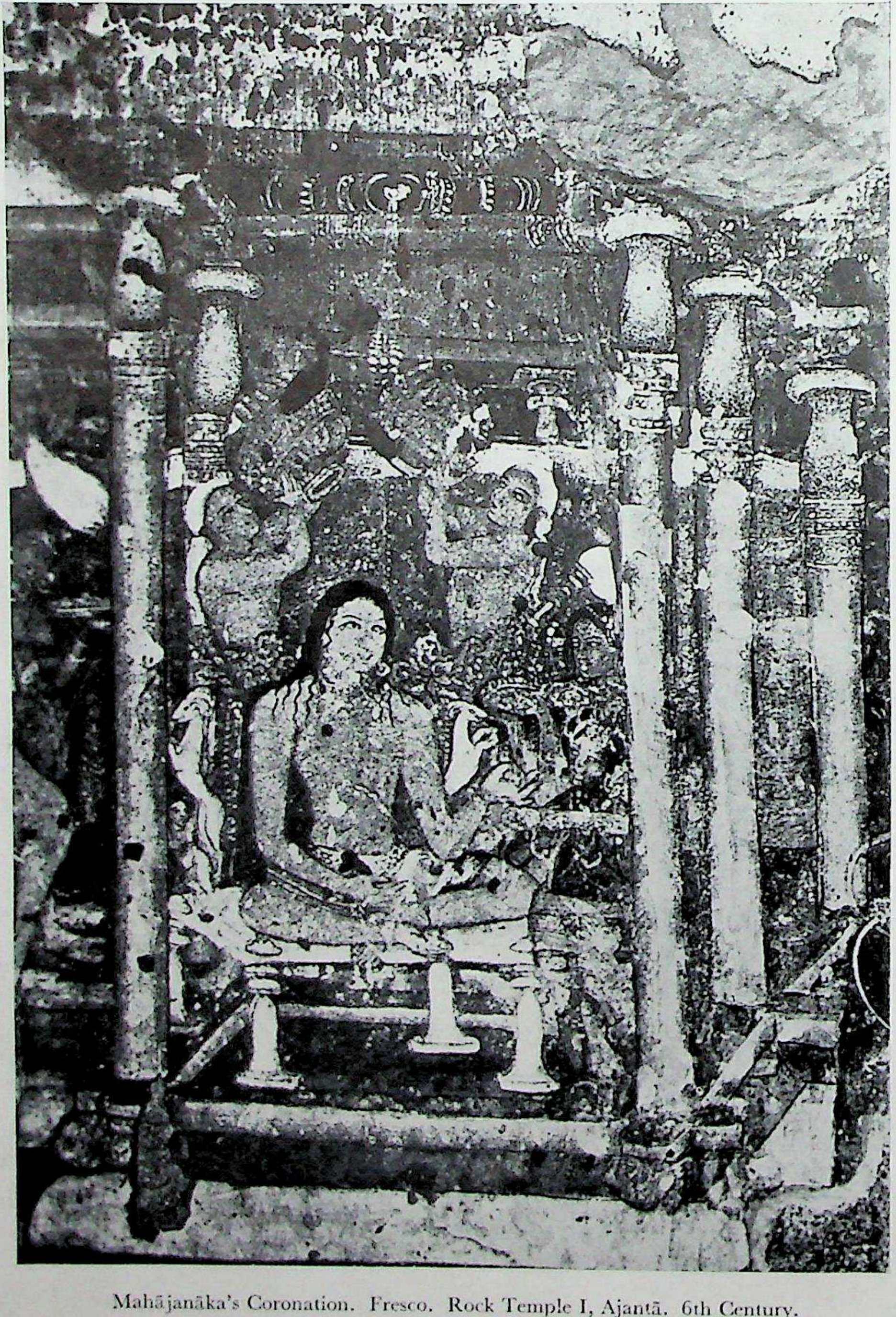


Porch. Vellore. South India. 16th Century.

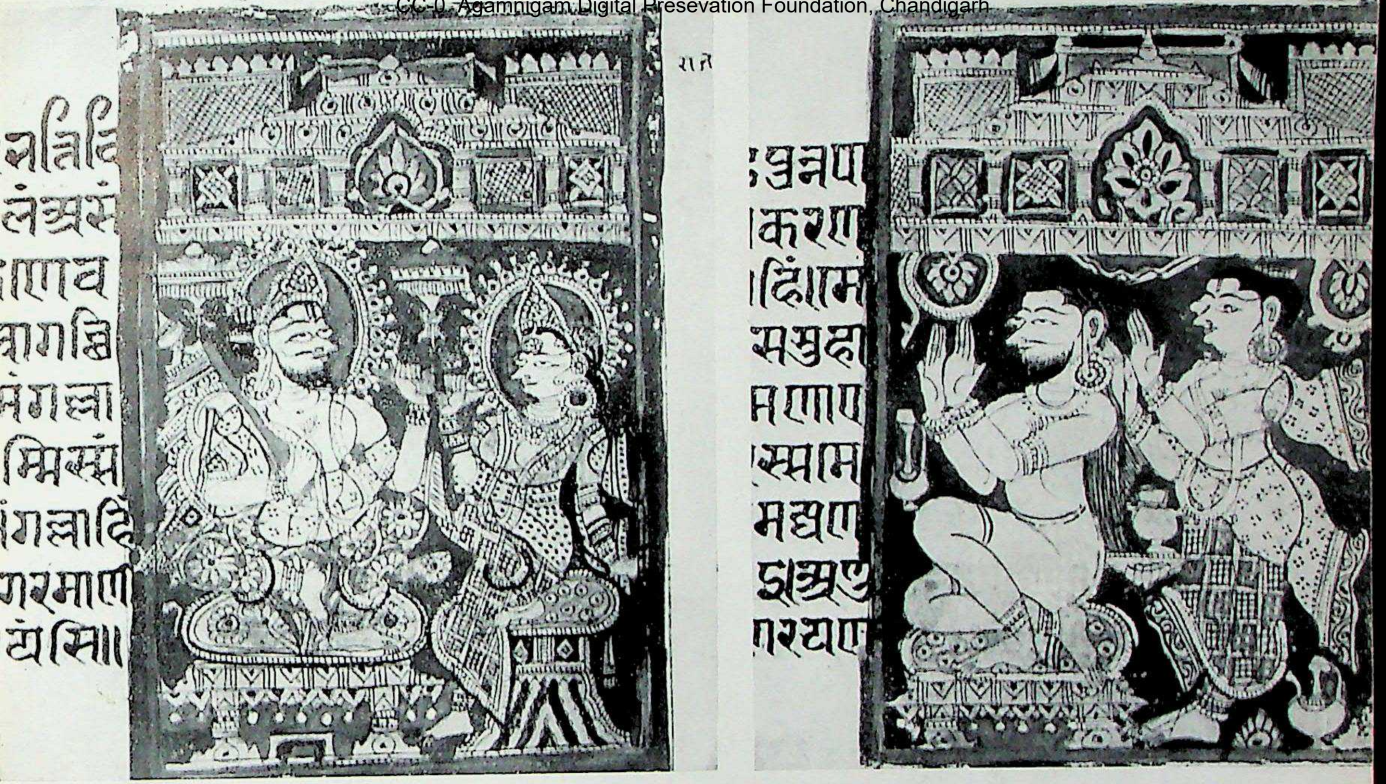


Ivory Panel. South India. 17th Century.
Victoria and Albert Museum.

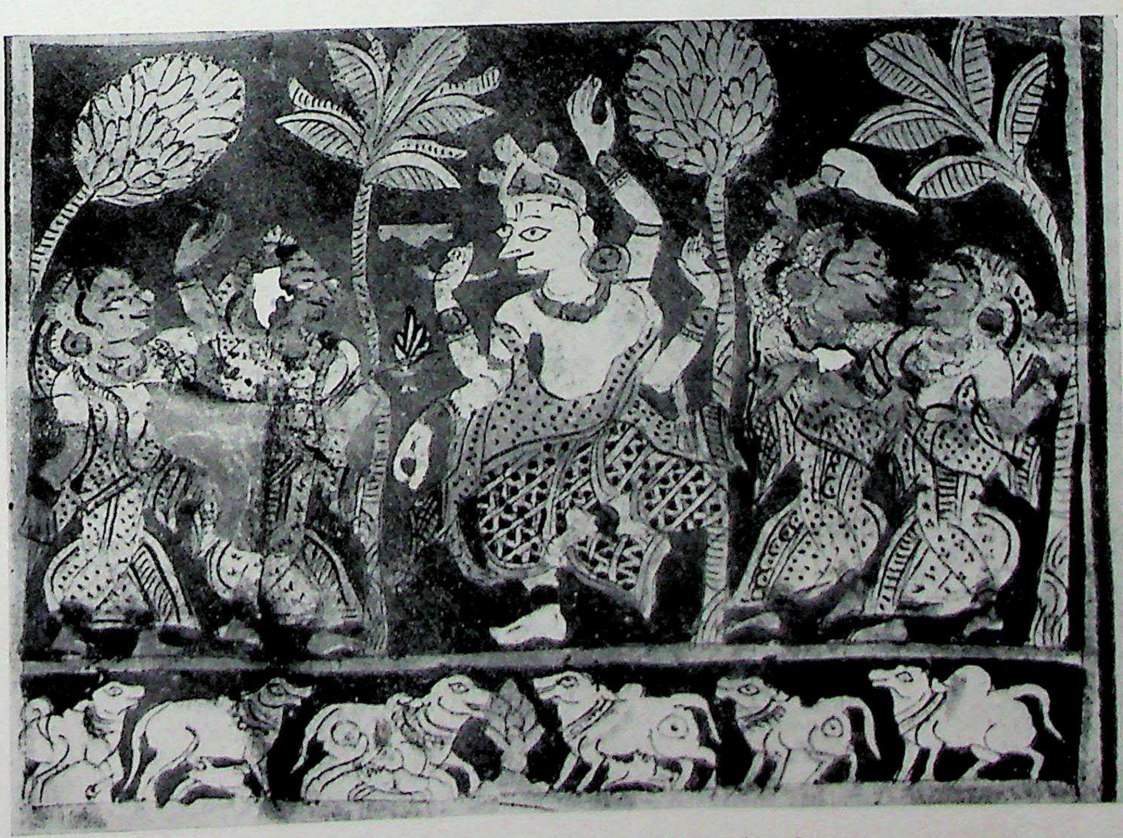
PLATE XXVI.



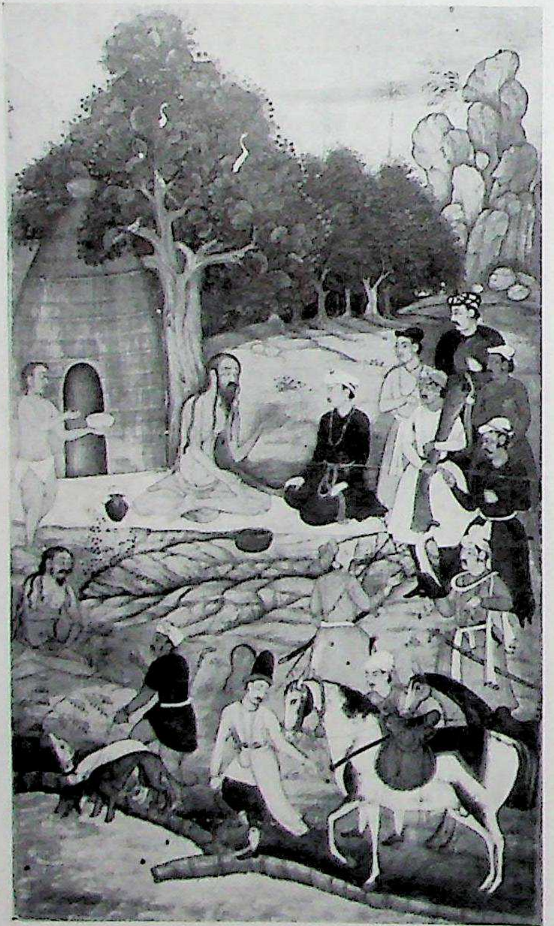
Mahājanāka's Coronation. Fresco. Rock Temple I, Ajantā. 6th Century.

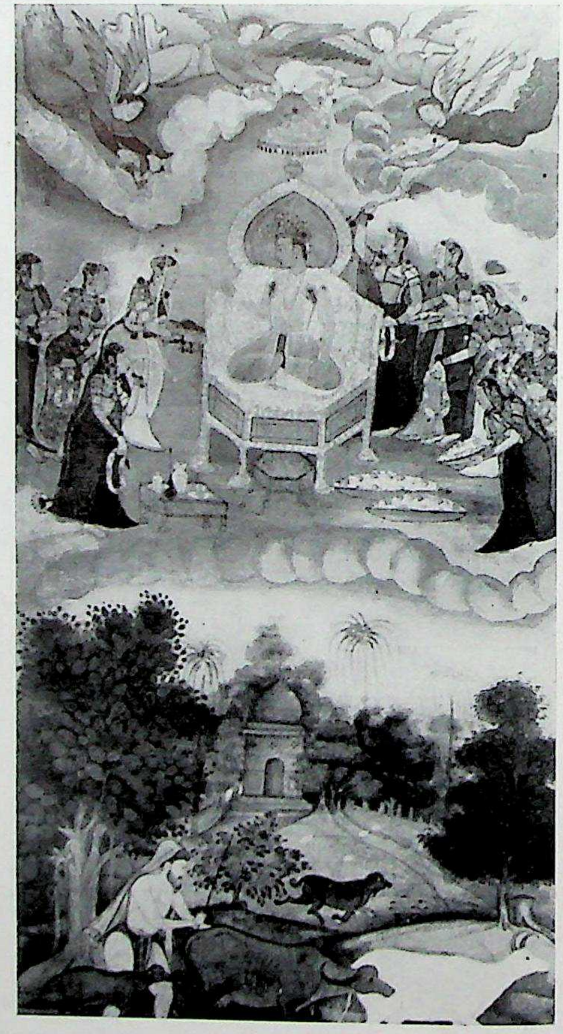


From an illustrated Jaina Kalpa Sūtra Manuscript. Dated 1497.
Museum of Fine Arts, Boston.



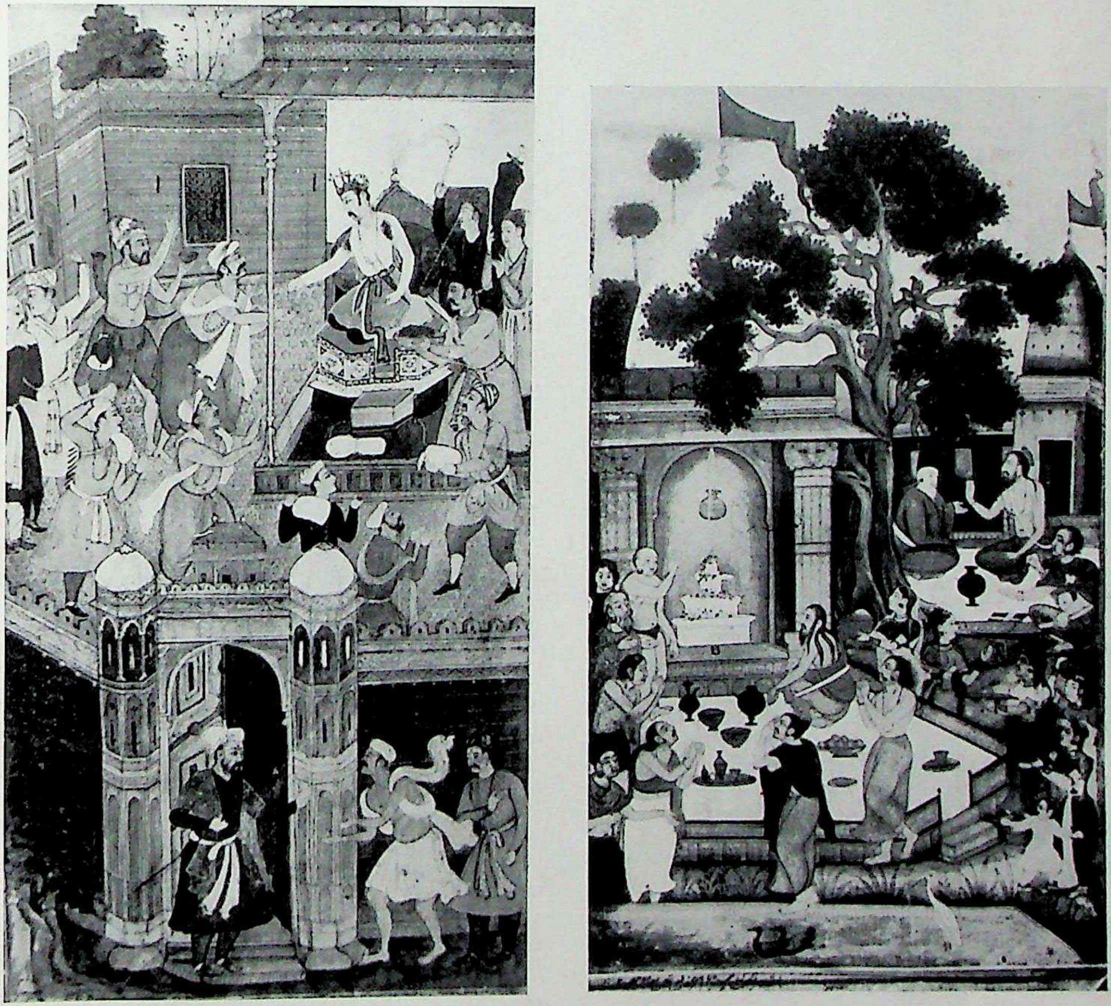
From an illustrated Vāla-Gopāla Stotram Manuscript. *Ca.* 1425.





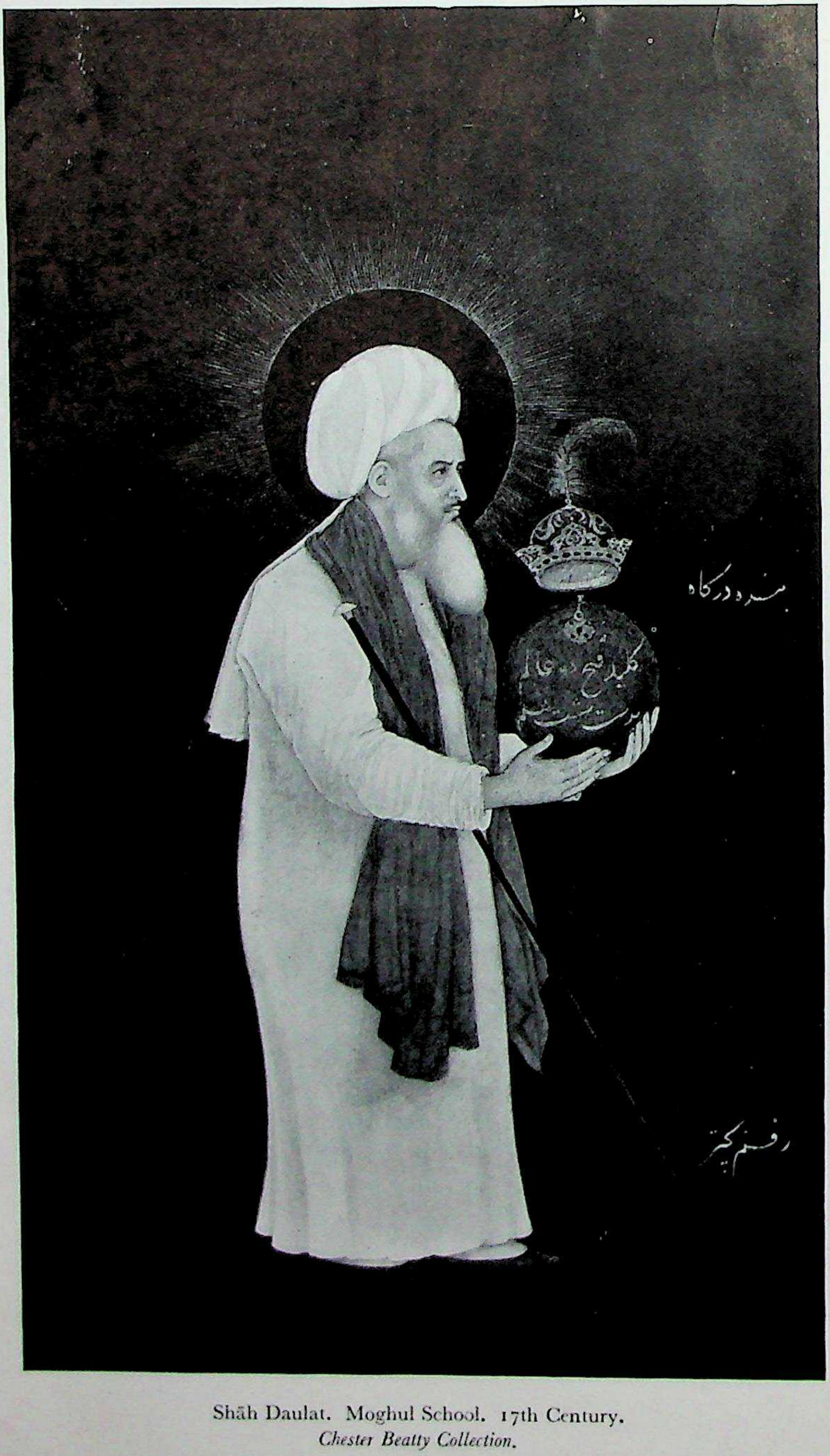
Illustrations to the Razm Nameh. 16th Century.
Picture Gallery, Baroda.

PLATE XXIX.



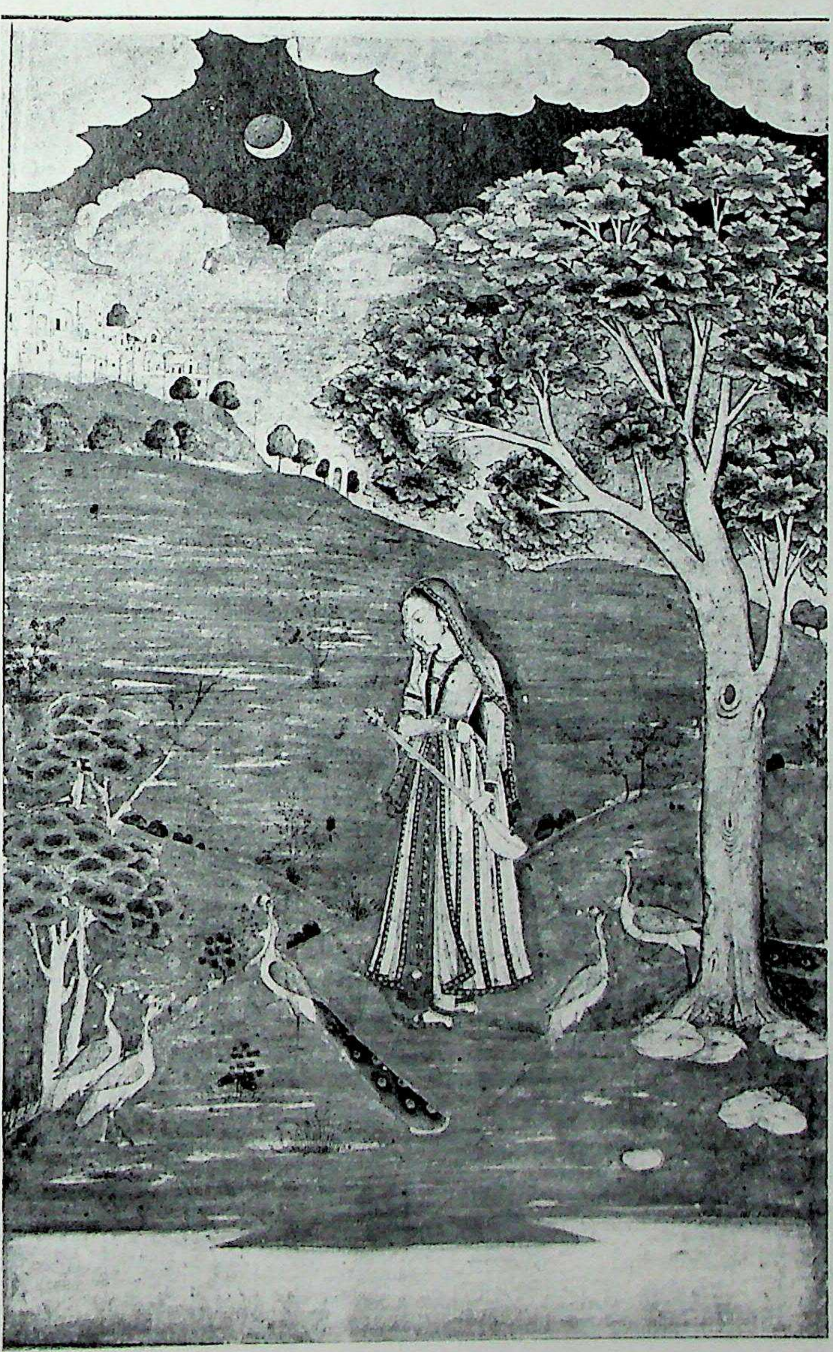
Illustrations to the Razm Nameh. 16th Century.
Picture Gallery, Baroda.

PLATE XXX.

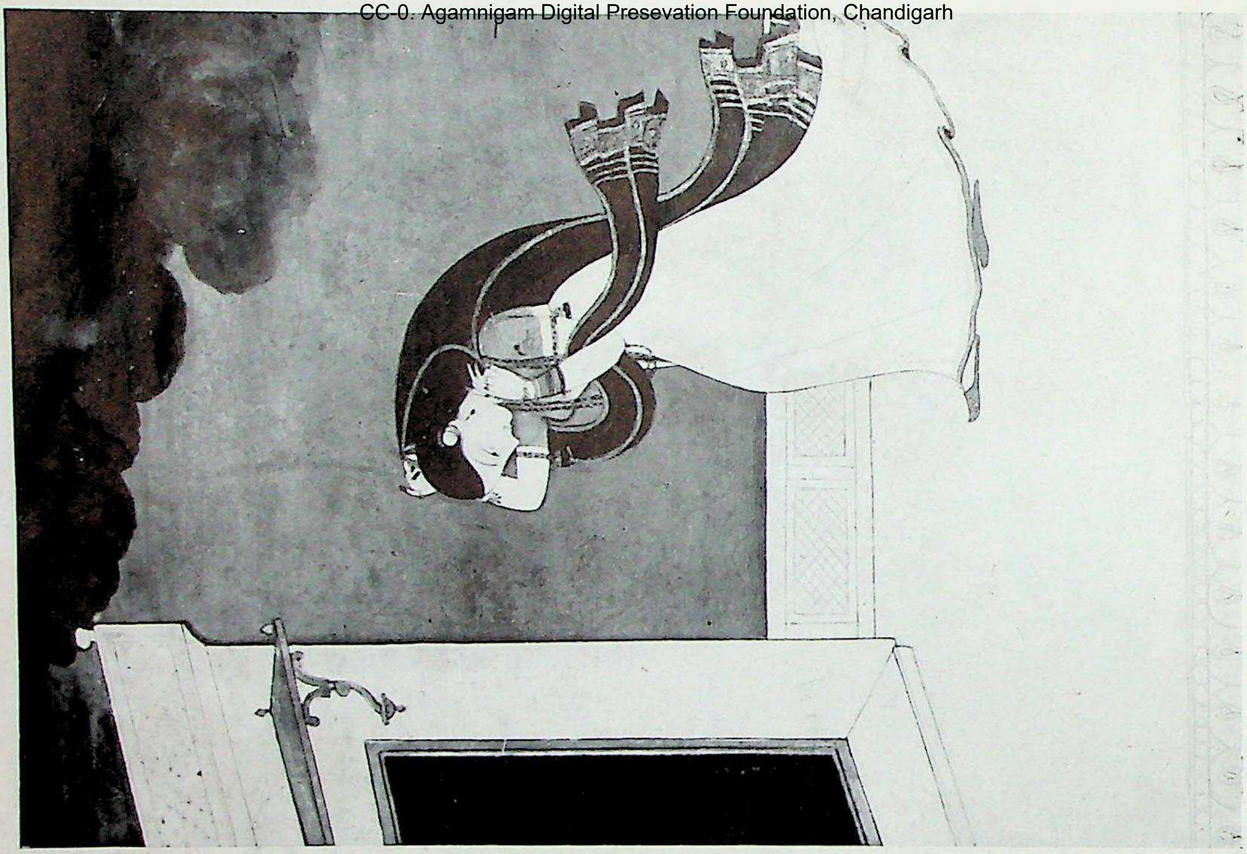

بنده درگاه
رقم بچتر

Shāh Daulat. Moghul School. 17th Century.
Chester Beatty Collection.

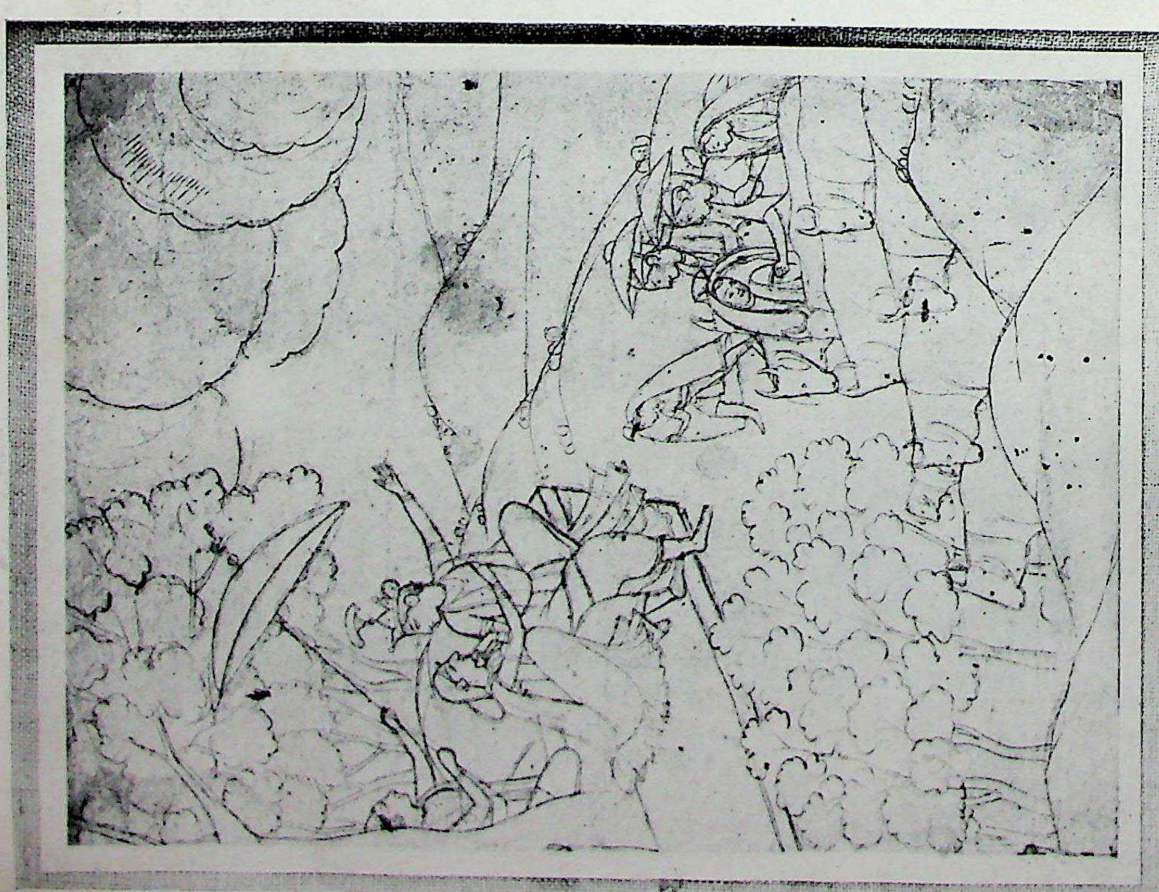
PLATE XXXI.



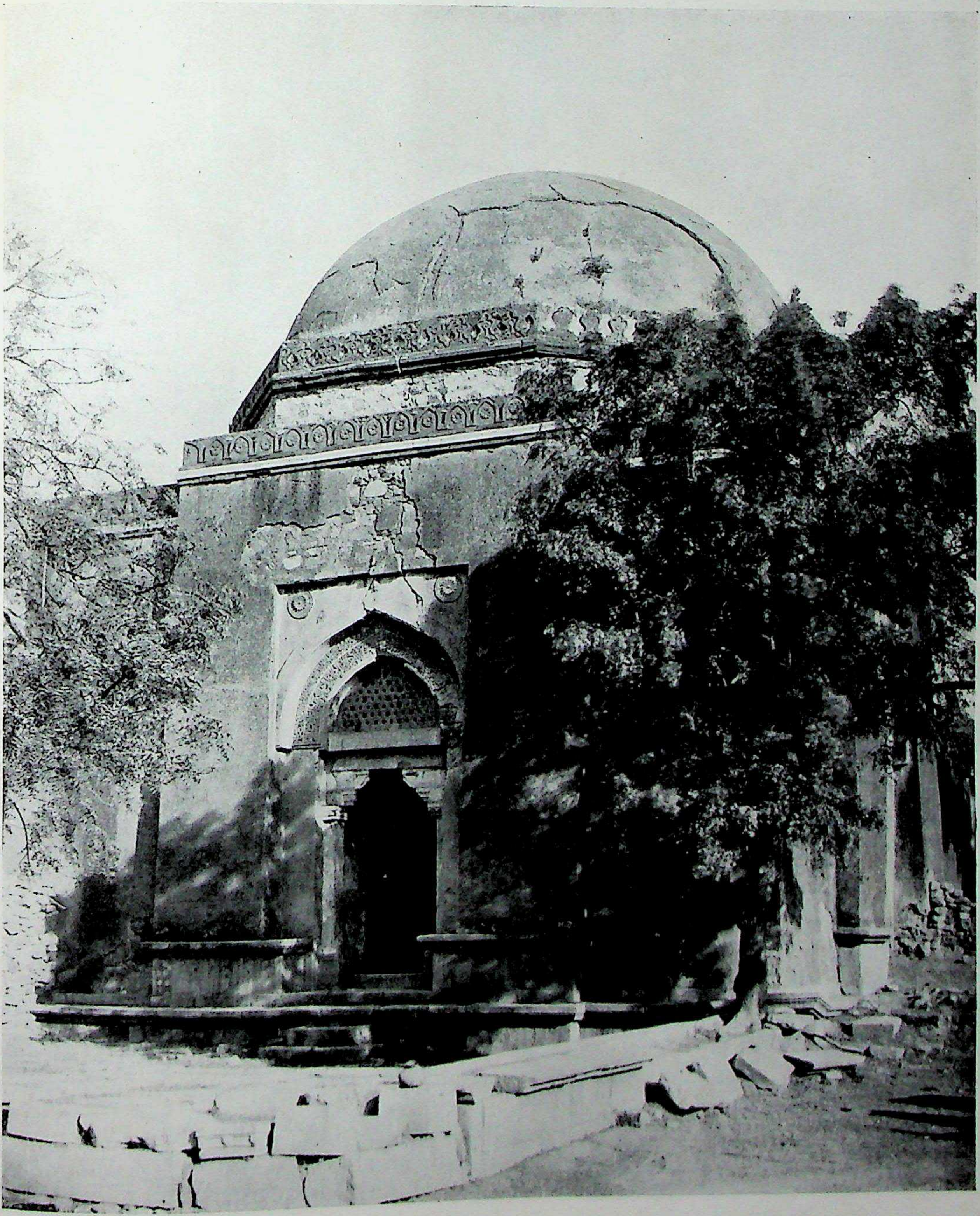
Rāgmālā Picture. Early 19th Century.
Indian Museum, Calcutta.



In a Storm. Kangra School. 18th Century.
Museum of Indian Art, Benars.

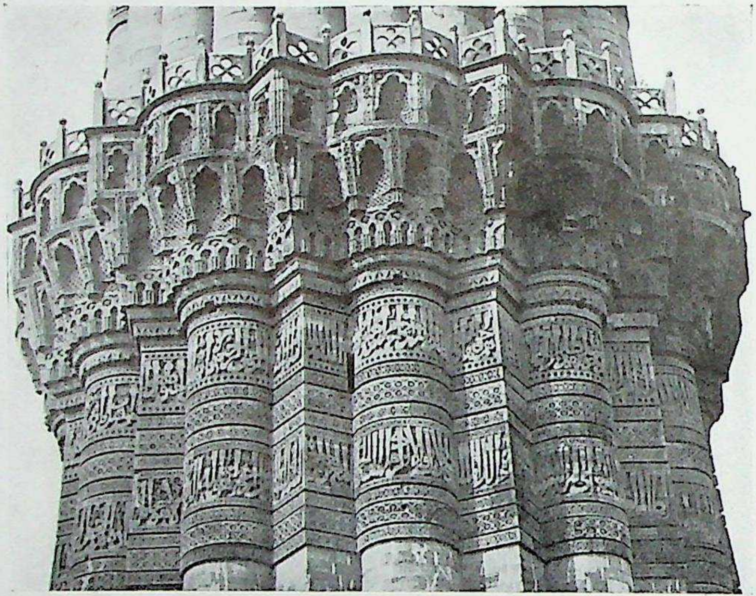


Krishna, Radha and Attendants. Kangra School. 18th Century.
Victoria and Albert Museum.

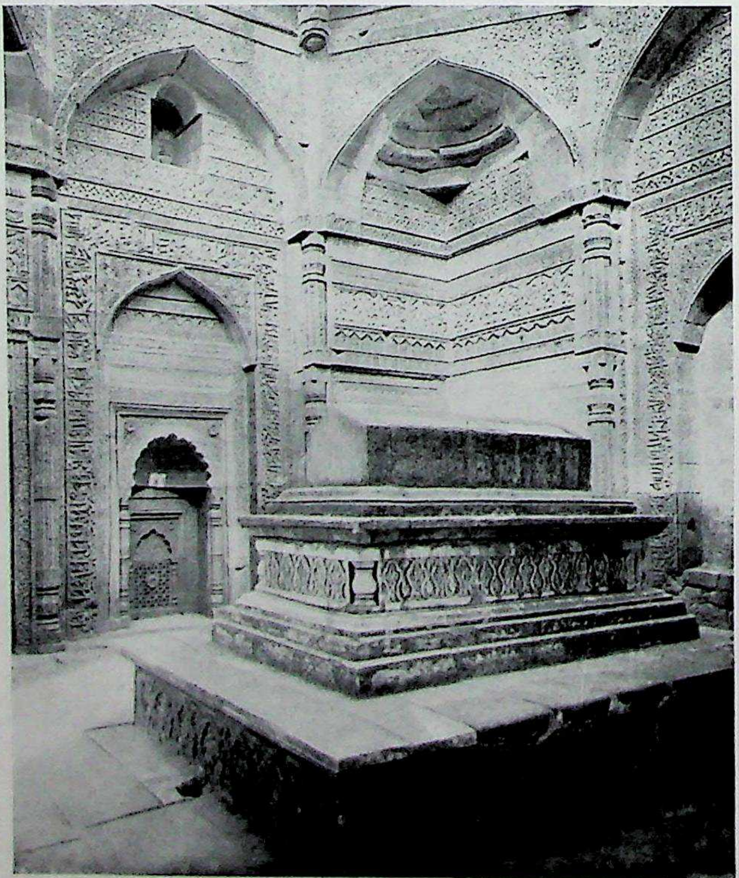


The Tomb of Fizuz Shāh Tughluq (d. 1388). Delhi.

PLATE XXXIV.

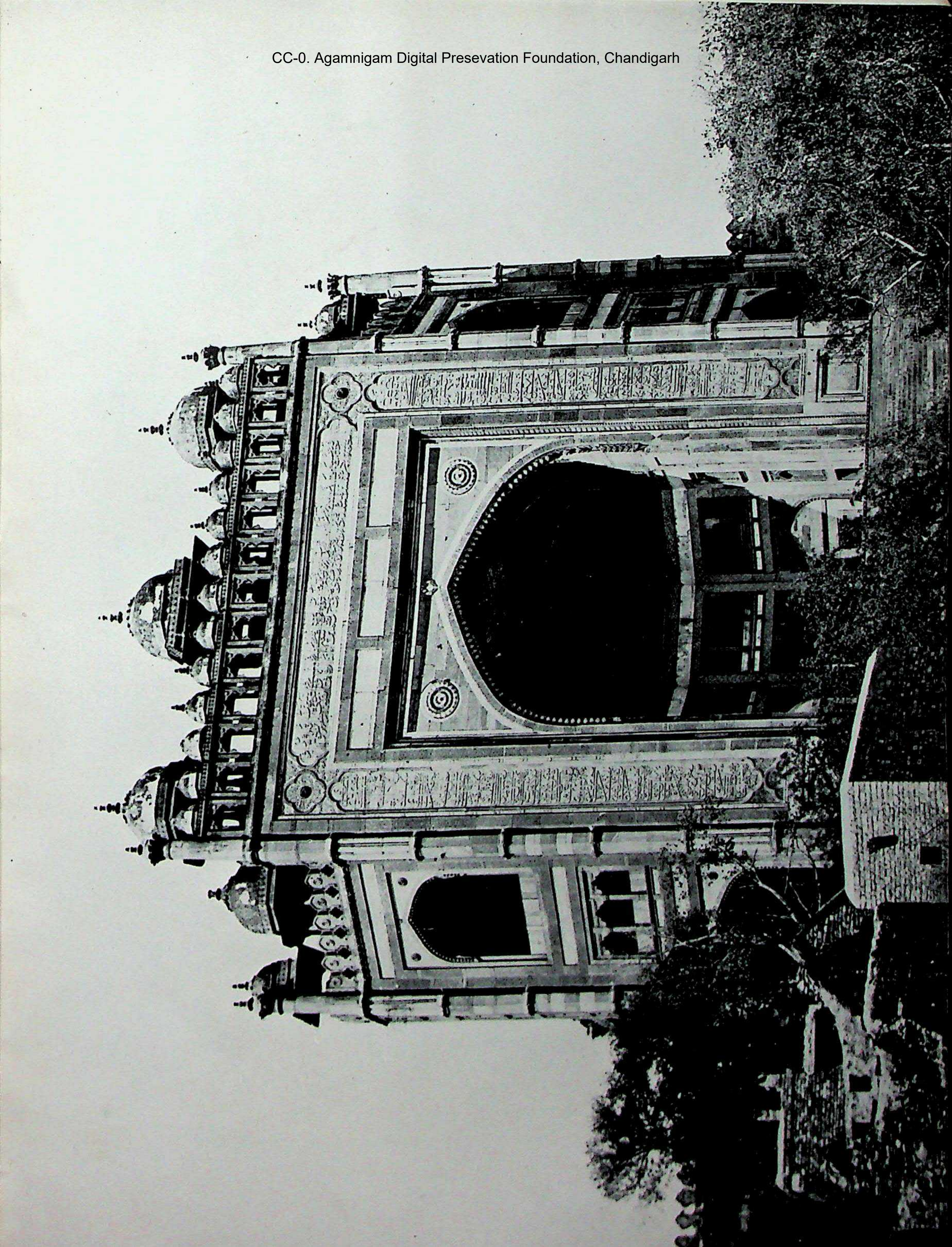


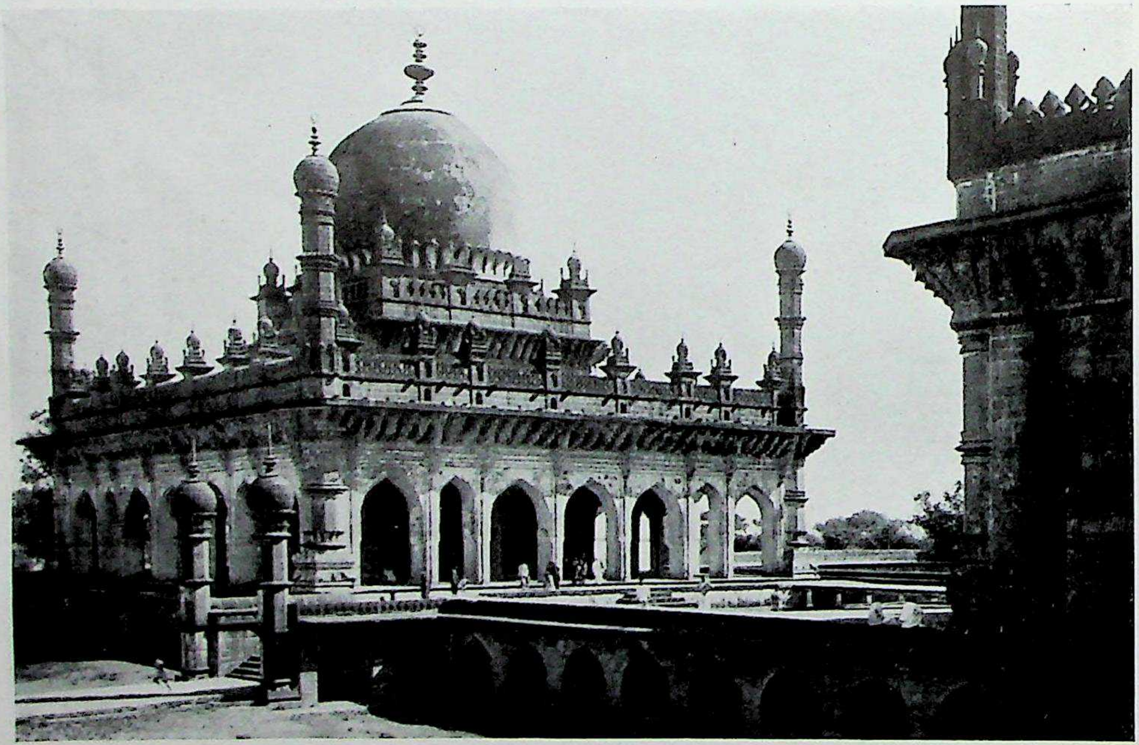
Qutb Minar, Lower Storey. Built in A.D. 1199. Delhi.



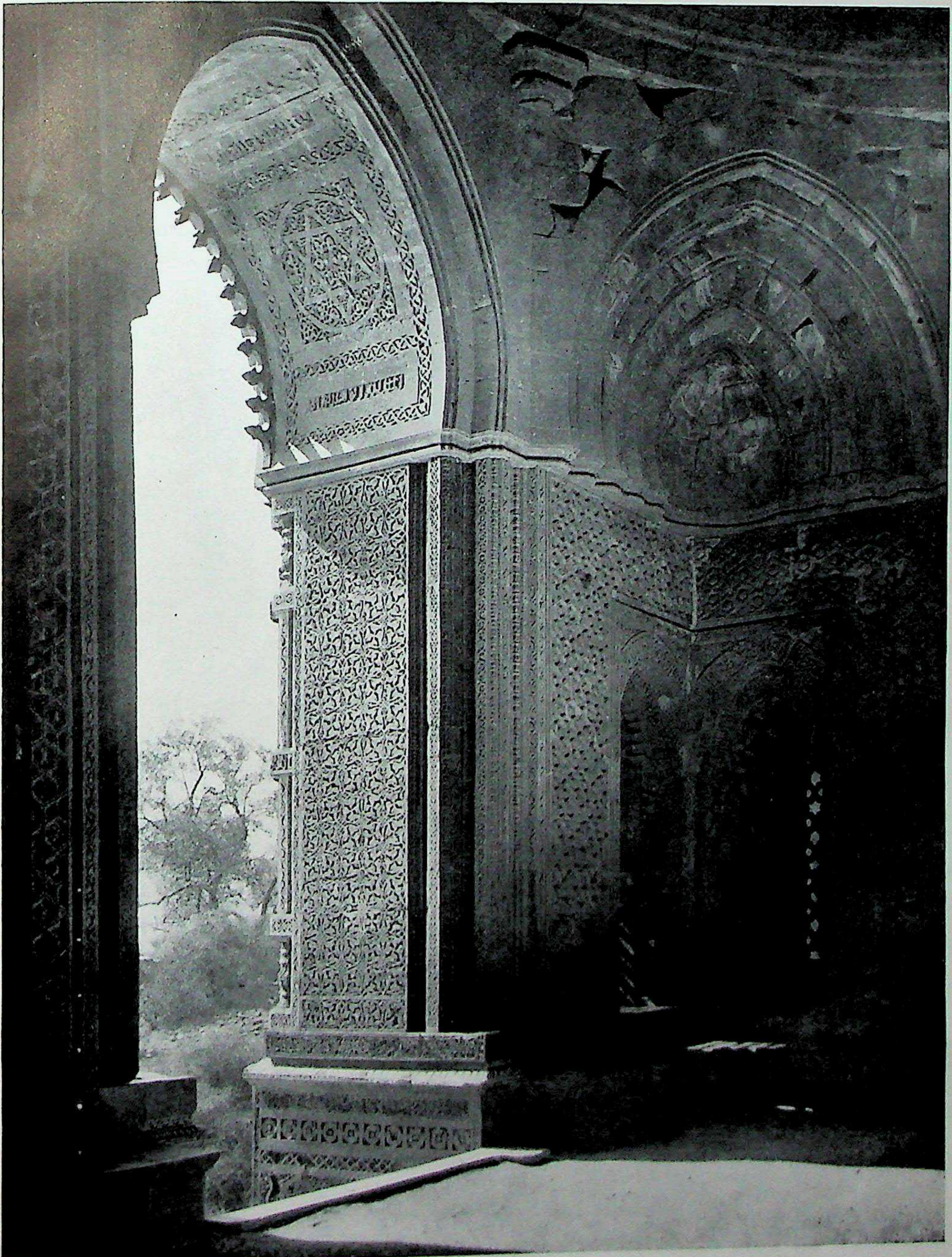
Tomb of Altamsh (d. 1236). Delhi.

Opposite : Gateway of the Mosque (Buland
Darwaza). Built *ca.* 1600. Fatehpur Sikri.

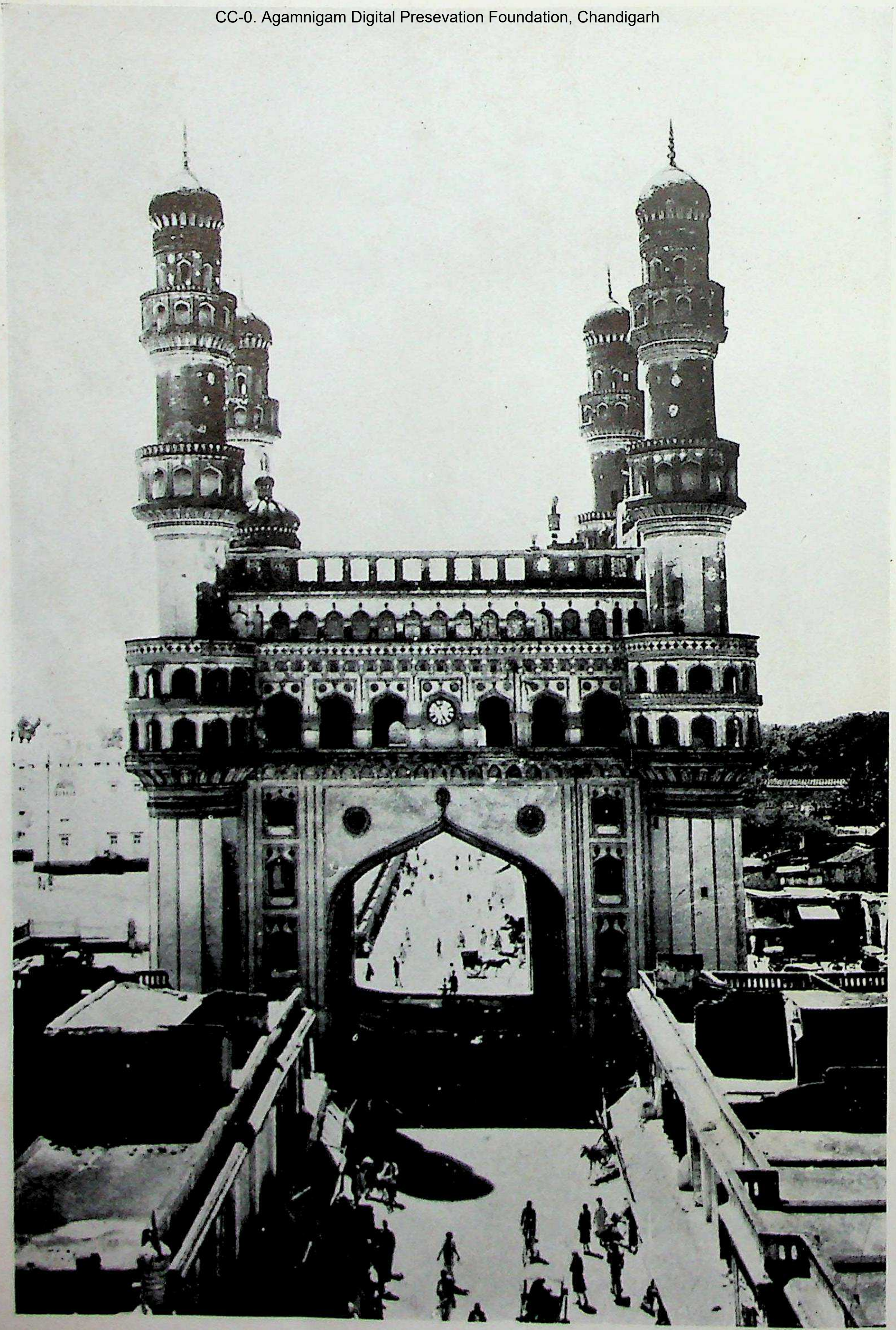




The Mosque and Tomb of Ibrahim Adil Shāh II (d. 1627). Bijapur.

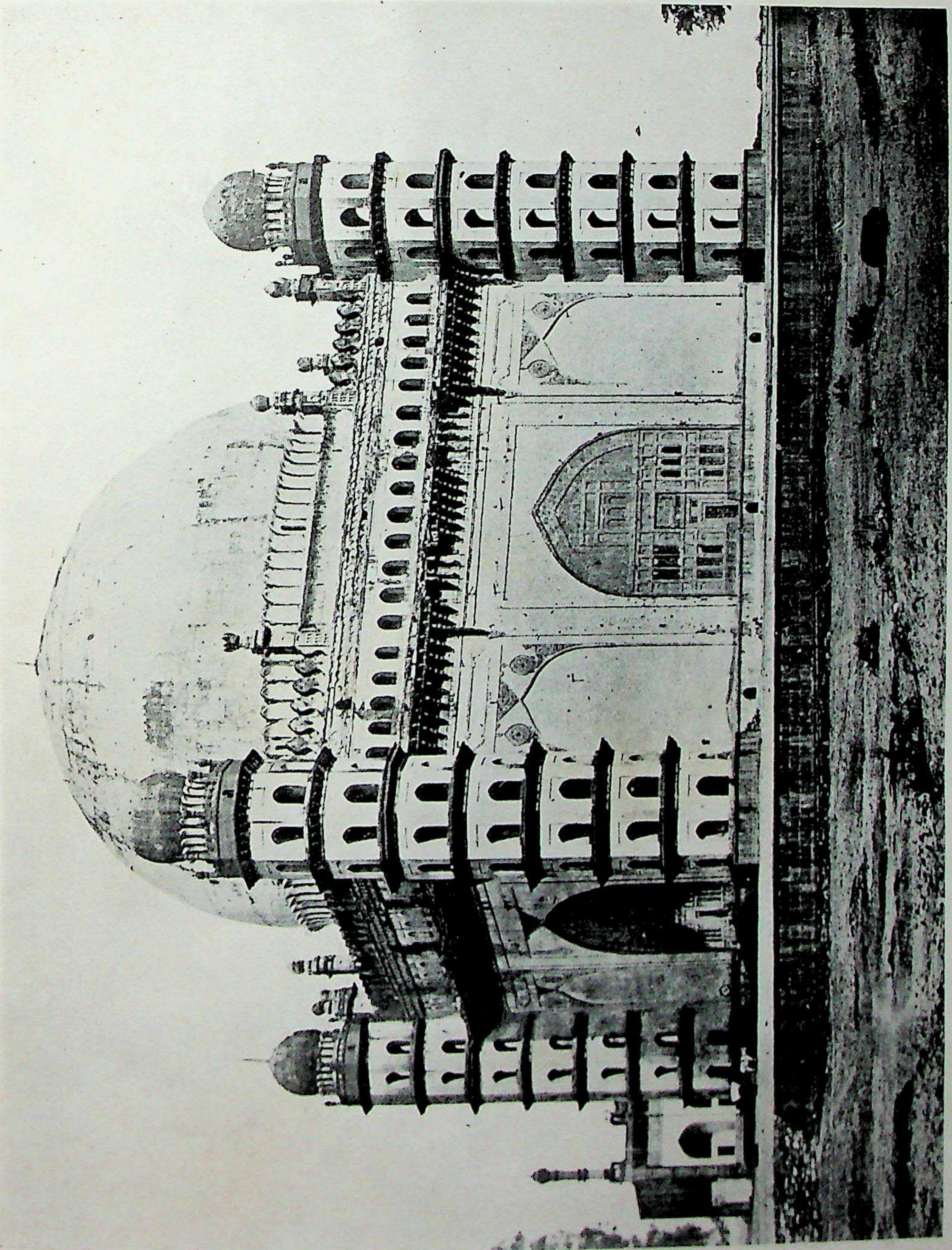


The Alai Darwaza, Delhi. Built in 1311.



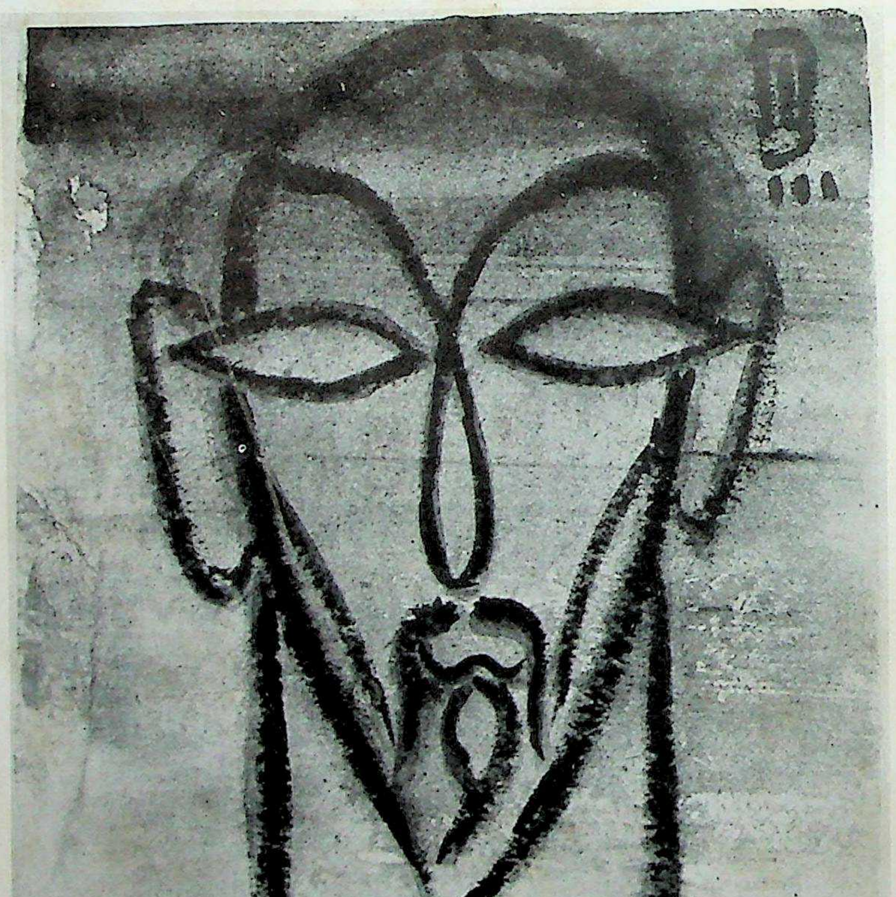
Char Minar, Hyderabad.

PLATE XXXIX.



The Gol Gumbaz. Bijapur.

PLATE XL.



Study by Jamini Roy.

१६

विभाग

फाइल की संख्या

क्रम-संख्या

फाइल का शीर्षक

विभाग	संख्या	सम्बन्धित विषय